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Mobile Beat

THE MOBILE ENTERTAINER'S MAGAZINE

ISSUE 132 DECEMBER 2010

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SHOW PREVIEW ISSUE

FEATURING SEMINAR SPEAKERS ON
BOOSTING YOUTH EVENT BOOKINGS
BEHIND THE SCENES SUCCESS SECRETS
REVVING UP YOUR VOCAL SKILLS
BREAKING INTO THE CLUB SCENE
PROACTIVE PRACTICE TECHNIQUES
BETTER REMIXING METHODS
AND MUCH, MUCH MORE!

INSIDE THE INDUSTRY

AMERICAN DJ'S SCOTT DAVIES
BEN STOWE OF NLFX PRO

REVIEWED

AMERICAN AUDIO VMS4 CONTROLLER
LINE 6 XD-V DIGITAL WIRELESS MIC
...AND MORE



ACTS INTERVIEWED

CUPID • BOOGIE HILL FADERS
WARRANT'S JERRY DIXON

MBLV XX

1991-2011

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Showtime!

Every year at about this time, activity ramps up in Mobile Beat's offices. As we approach year's end, we're also getting closer to our big event of the coming year: the Mobile Beat Vegas show. Finalizing details, problem-solving, organizing, more editing, more emails, more phone calls, ...everything starts really building toward showtime—in this case, February 1st, 2011 (at the Riviera Hotel & Casino on the Vegas Strip).

And for the last few years, we've invited you to experience with us some of our anticipation by sharing articles from our seminar speaker lineup and interviews with the entertainers who will be blowing the top off the Top of the Riv at the evening events.

This time around, there's the added excitement of the magazine's 20th anniversary year arriving, as well. Thus the XX in the show logo: MBLVXX. What better excuse to throw an even bigger party than usual? But of course planning a bigger party means more work...

As I've looked over all the great material in this show preview issue in its final form, and have pondered the upcoming show itself, I think I've found a fresh perspective. We usually promote the key aspects of the conference and trade show: excellent education (industry-leading seminars and workshops), awesome entertainment (nighttime events featuring MB Top 200-caliber acts), great gear (a packed exhibit hall and demo rooms), and the unrivaled opportunity for networking with DJ peers from around the country and beyond. It all adds up to the best chance a DJ has each year to make huge strides in professionalism, grow relationships and build an entertainment arsenal of equipment and performance techniques.

But as an editor (always with a limited number of pages at my disposal), I'm always looking for ways to cut the number of words to a minimum. So here's the shortest summary I could come up with: Our show is about your show.

That's really what it comes down to. All the learning, bargain-hunting and schmoozing has one purpose: to help you be the best performer you can be. I don't mean just being able to make some announcements and spin some tracks; the opportunity to do that only comes when you have your entire "act" together. The ultimate goal of the Mobile Beat Vegas show (and magazine, and summer tour, and websites...) is to assist you in your efforts to create a top-notch, complete "performance"—from first sales contact to last dance.

If you've never been to a Mobile Beat Vegas event, on behalf of the entire MB staff, I invite you to come and have what could very well be a career-changing experience. And if you're a regular attendee, I look forward to welcoming you back, and I invite you to another conference full of fresh ideas and familiar faces. See you all in Vegas!

• **Dan Walsh, Editor-In-Chief**

Mobile Beat

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American DJ Augments Awesome Party Line-Up

"You down wit OPP?!" "Hip-hop hoorAY!... HO!...HEEEYYY!...HO!..." The Grammy-winning, platinum-selling, New Jersey hip-hop supergroup Naughty By Nature (www.naughtybynature.com) has a nearly 20-year track record of creating party anthems—and they'll be bringing their signature party hype to MBLVXX, presented by American DJ on Tuesday, Feb. 1, 2011.

Their music smashed mainstream barriers while remaining true to grit of the 'hood. At the ADJ party, Treach, Vin Rock and DJ KayGee will be doing all their past hits plus new tracks from their latest release, Anthem Inc.

NBN is the latest act announced for American DJ's yearly extravaganza, the Customer Appreciation Party. Already on the bill are current school dance phenomenon, Cupid, of "Cupid Shuffle" fame. "Teach Me How To Wobble" is his newest dance craze. MBLVXX attendees will be the only mobile DJs to learn this new crowd-pleaser directly from the artist!

Also lined up is Thrill Da Playa, rapper and producer par excellence. He'll perform the hits he wrote and produced like "Tootsee Roll" (69 Boyz), "The Train" and "Space Jam" (Quad City DJs) and "Whoot! There It Is" (95 South). DJs will also get to hear his new hot tracks like "Slide" and "Awesome!"

With Naughty By Nature, Cupid and Thrill Da Playa filling a high-energy bill at their



Customer Appreciation Party, American DJ will bring a truly awesome experience to MBLVXX attendees starting at 7:00 on the evening of Tuesday, Feb. 1, 2011.

Don't miss out on the excitement, as well as the best education and networking opportunities available for DJs, anywhere. The best possible deal on show registration is available at MobileBeat.com now.

MBLV Goes Mobile to the Core with Helpful App



Mobile Beat is proud to announce its partnership with Core-Apps, LLC, the developer providing this year's Mobile Beat Las Vegas DJ Conference application for the iPhone, Android and BlackBerry. (Additionally, other smart-phone users will be able to access the web-based version of the conference information by going to <http://mobile.mobilebeat.com>.)

For attendees of the Mobile Beat Las Vegas Conference in February 2011, the Mobile Beat app will have details on exhibitors, presenters, events and much more. It even includes a handy schedule section to plan your attack at the show.

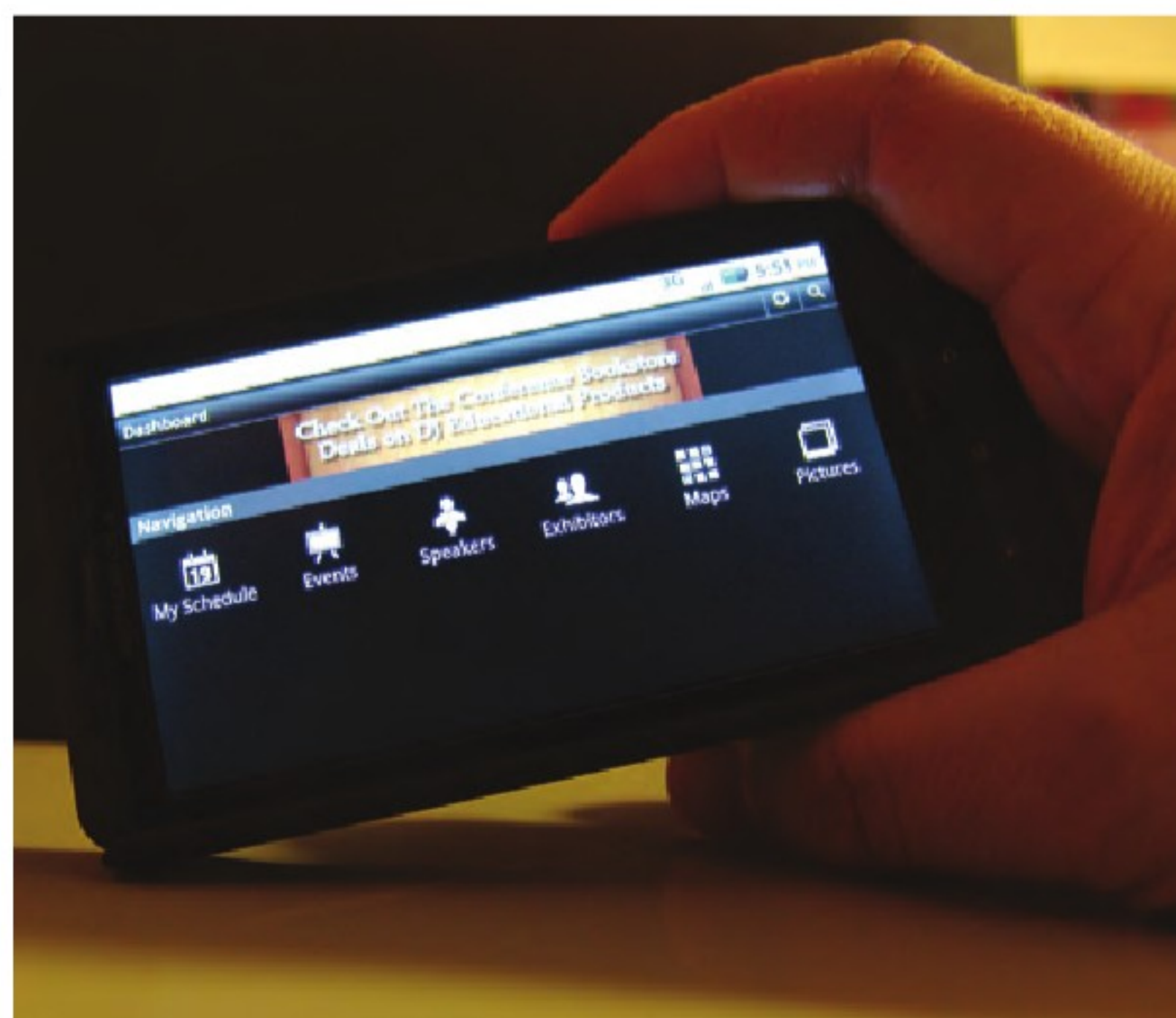
The app will also be a useful tool during non-show periods by allowing attendees and non-attendees of the Mobile Beat Shows, along with subscribers and non-subscribers to Mobile Beat Magazine, to find out the latest DJ industry news via MobileBeat.Com newsfeeds, available

24/7/365. Users can catch up on the latest industry developments even while waiting for those guests to arrive.

The app includes news feeds from MobileBeat.Com, overall and specific to the Mobile Beat conferences and tours. Detailed conference info includes an exhibitor floorplan, a searchable list of exhibitors and demo room info. To optimize your seminar experience, it features a full schedule of sessions, a list of presenters, and downloadable handouts. Details are provided on the networking events and parties, plus, users can interact with the DJ community by submitting pictures for the community photo archive, rating conference sessions, and more. The app will also push messages about the up-to-the-minute excitement at the show.

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The new unit began shipping on November 22 with a suggested retail price of \$449.99. For more information on the DJ Console 4-Mx visit www.hercules.com



WeDo! App Puts ADJA Brand in Brides' Hands



Also in the realm of new smartphone apps, the ADJA's debut of WeDo! at the last Wedding MBA Conference generated a great deal of excitement among the wedding planners there.

"ADJA wanted to develop this app as another way to get in front of brides, to help educate them on hiring a DJ and planning their wedding," explains Dr. Drax, ADJA National President and Executive Director. "With WeDo! we have pulled together the best of all the trade associations in the wedding event industries to elevate our own values to brides. This app is just one more way the ADJA again leads the DJ industry in consumer education. Now a bride can plan her wedding and keep all her wedding details right on her iPhone, including a calendar of dates for items she needs to complete."

A basic search of the app store in iTunes comes up with nearly 100 applications. The ADJA offers this new app as a more centralized way to capture all of a wedding's many details, in paperless fashion. Supplied by Draxworx Technologies, LLC, and downloadable from Apple's App Store for .99 cents, WeDo! lets the user enter all the important data about her wedding, then helps organize and prioritize things with a timeline/schedule mode.

Look for a more detailed review feature in an upcoming issue of Mobile Beat covering WeDo! and many of the other wedding planning applications found in the App Store. **MB**



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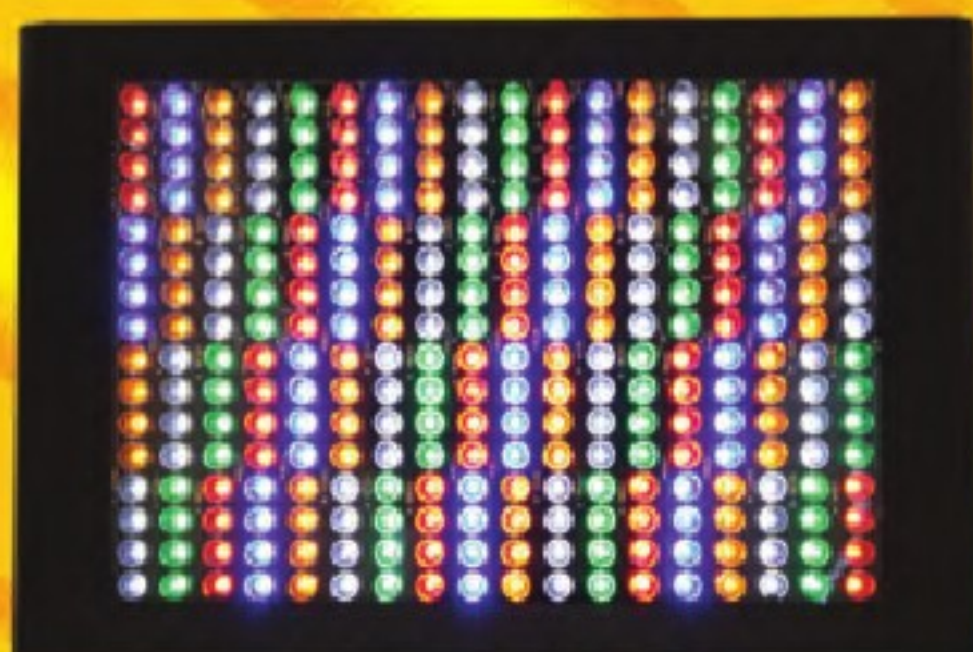
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Think Positive, Be Positive

IT'S ALL ABOUT THE ATTITUDE

BY JAY MAXWELL •

The year that's about to dawn on us, 2011, will be the best year we've ever experienced. Our business will continue to thrive, we will meet our goals, and we will go above and beyond our client's expectations. Our plan is to be even more successful this year than the last. We will live each day of our life to the fullest and stay focused on our mission to "deliver wow" at every event we perform.

This isn't some fanciful dream or a pie in the sky fantasy, nor is it my ego talking. It is the power of positive thinking and the daily exercise of a winning attitude. Success is based on having the right attitude each day. Living a successful life begins with envisioning success. Just as fear breeds fear, and doubt will hinder taking necessary risks, the opposite is also true. Every successful person and business must first believe that the future will be bright. It begins with having the proper attitude of always thinking positively and acting on those positive thoughts.

BE POSITIVELY YOURSELF

There is only one person who controls your attitude: YOU! As my wife of nearly twenty years can attest, there are clearly days when my attitude takes a nose dive. Regardless of what she tries to do, at times, my attitude can remain negative for a couple of days. Luckily, those days are short-lived and my negative attitude is never seen at an event. Interestingly, even when I choose to have a negative attitude for a couple of days, I can instantly turn the attitude around moments before I turn on the microphone. When the show begins, my voice will project an upbeat attitude so everyone will get the notion that we're poised for an exciting evening.

Circumstances around us are as uncontrollable as the weather. Like the weather, nothing we did caused the circumstances, but we do have control over how we react to what is happening around us. Humans are like vessels that must be filled. We have the freewill to fill ourselves however we choose based on our thoughts and attitudes. Once we make the choice of what attitude to fill ourselves with, this becomes the person others see. This attitude will then be-

come manifested in our talk and our walk.

If you want to change your attitude to a positive one, where do you begin? Believe that this year will be the most successful you've ever experienced. Start by believing that TODAY is going to be a great day. The Christian author, John Maxwell states in his book *The Winning Attitude* that "Our attitude is the only difference between success and failure." You can have a great business plan, an excellent mission statement, and lofty goals...but you can still fail simply because of a negative attitude. Start thinking positively today; think success daily!

The opening lines of Norman Vincent Peale's influential book *The Power of Positive Thinking* state that you must believe in yourself. Each person must have confidence in his own powers and have faith in his own abilities to have an attitude of success and happiness. Never fear failure! Read the story of Abraham Lincoln for inspiration. Though he suffered defeat after defeat before becoming one of the greatest U.S. presidents, he always kept a positive attitude.

POSITIVE PEOPLE SKILLS

Others will be influenced by your attitude, whether it is positive or negative. Just like a contagious virus, your attitude is spread to others. Once you decide to modify your attitude, your family will be the first to see the change. If you have DJs that work for you, they will "catch" your attitude. If your attitude is positive, your DJs' attitudes will grow more positive. If yours is negative, you will not only stymie their positive attitude, but will also limit the potential of your company's success.

All mobile DJs are also salesmen, and your attitude will greatly affect whether or not you get the sale. When the phone rings, smile. And have the attitude that a very important person is on the other end of the line. When speaking with that person,

imagine that person as the CEO of a Fortune 500 company. If you ever wondered in the past why you didn't get a particular client even if your prices were lower than your competitor's or you have more years experience, it might have been because of a negative attitude. Your positive thought patterns will influence the client to want to purchase your services based on your attitude. Keep in mind that making the sale starts with believing that you will make the sale.

To have a positive, successful year, start today. Then put seven days together to make a week. Continue with this strategy and soon you will have an entire year of success.

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	SONG TITLE	ARTIST	YEAR	BPM
1	ABC	JACKSON 5	1970	96
2	ALL SUMMER LONG	KID ROCK	2008	103
3	BOOGIE SHOES	K.C. & THE SUNSHINE BAND	1978	119
4	BRICK HOUSE	COMMODORES	1977	107
5	BROWN EYED GIRL	VAN MORRISON	1967	150
6	CALIFORNIA GURLS	KATY PERRY	2010	125
7	CELEBRATION	KOOL & GANG	1981	122
8	CHICKEN FRIED	ZAC BROWN BAND	2008	170
9	CLUB CAN'T HANDLE ME	FLO RIDA / DAVID GUETTA	2010	128
10	CONGA	GLORIA ESTEFAN	1986	124
11	DECEMBER 1963 (Oh, What a Night)	FOUR SEASONS	1976	109
12	DJ GOT US FALLIN' IN LOVE	USHER / PITBULL	2010	120
13	DON'T STOP BELIEVIN'	JOURNEY	1981	119
14	DON'T STOP TIL YOU GET ENOUGH	MICHAEL JACKSON	1979	120
15	DOWN	JAY SEAN / LIL WAYNE	2009	132
16	DYNAMITE	TAIO CRUZ	2010	120
17	FIRE BURNING	SEAN KINGSTON	2009	123
18	FOOTLOOSE	KENNY LOGGINS	1984	174
19	FOREVER	CHRIS BROWN	2008	120
20	GET DOWN TONIGHT	K.C. & THE SUNSHINE BAND	1975	113
21	GET THE PARTY STARTED	PINK	2001	129
22	GETTIN' JIGGY WIT IT	WILL SMITH	1998	108
23	HEY YA!	OUTKAST	2003	159
24	I CAN'T HELP MYSELF (Sugar Pie, Honey Bunch)	FOUR TOPS	1965	127
25	I GOT YOU (I Feel Good)	JAMES BROWN	1965	146
26	I GOTTA FEELING	BLACK EYED PEAS	2009	128
27	I WANNA DANCE WITH SOMEBODY	WHITNEY HOUSTON	1987	120
28	IT TAKES TWO	ROB BASE	1988	112
29	KISS	PRINCE	1986	112
30	LET'S GET IT STARTED	BLACK EYED PEAS	2004	85
31	LOVE SHACK	B-52's	1989	135
32	MUSTANG SALLY	WILSON PICKETT	1966	110
33	NEW YORK, NEW YORK	FRANK SINATRA	1980	110
34	1999	PRINCE	1983	120
35	OLD TIME ROCK & ROLL	BOB SEGER	1979	126
36	PARTY IN THE U.S.A.	MILEY CYRUS	2009	96
37	PLAY THAT FUNKY MUSIC	WILD CHERRY	1976	109
38	RESPECT	ARETHA FRANKLIN	1967	115
39	SAY HEY (I Love You)	MICHAEL FRANTI	2009	93
40	SEXYBACK	JUSTIN TIMBERLAKE	2006	117
41	SHOUT	OTIS DAY	1978	200
42	SIGNED, SEALED, DELIVERED I'M YOURS	STEVIE WONDER	1970	109
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51	YEAH!	USHER	2004	105
52	YOU SHOOK ME ALL NIGHT LONG	AC/DC	1980	128

A Positively Rockin' Year!

Another important group of people who will be influenced by your attitude will be other vendors at your events. Your attitude at each event must be positive. There are many stressful circumstances that other vendors may be trying to muddle through: photographers who are often asked to take many unplanned family photos, caterers who are hurrying trying to get the meal ready, or a coordinator who is slightly inexperienced. As the DJ, you have the ability to use your positive attitude to sooth everyone's nerves. After all, every vendor's responsibility is to ensure that the client's expectations are exceeded. This can only happen if every vendor has a positive attitude.

PLAYING POSITIVE POP

At every event, it is the DJ who controls the party. It begins with a positive attitude and it is shown by the music that we play. To have a positive, successful year, start today. Then put seven days together to make a week. Continue with this strategy and soon you will have an entire year of success. Though challenges will still arise, meet these issues head-on with an attitude of confidence and know that no problem is without a solution. This issue's song list is symbolic of a full year with 52 positive dance tunes—one great tune for each week. The list contains some all-time classics and some new entries, but is by no means exhaustive. I encourage you to extend the list with many more songs, using these criteria: 1. The song will take people to the next level of happiness; 2. It is a song that makes you personally turn UP the volume when it comes on the radio; and 3. You can hardly wait to play the song when someone makes a request for you to "Play Something We Can Dance To!"

ME

Mobile Beat's resident musicologist since 1992 (issue #11), Jay Maxwell runs the multi-unit, multi-talent entertainment company, Jay Maxwell's Music by Request, LLC, in Charleston, South Carolina. He is also a professor of Mathematics and Business at Charleston Southern University. His passion for detail and continuous research of clients' requests can be found not only in this column, but also in his annually updated music guide, Play Something We Can Dance To.



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Building Your Company Team

ARE YOU READY FOR SOME OUTSIDE HELP? DEALING WITH AGENTS AND MANAGERS

BY JOHN STIERNBERG •

Last issue we talked about brand messaging and three levels of promotion: pointcasting, narrowcasting, and broadcasting. I suggested that you create an ongoing communications campaign that is geared to building your sales and profits in addition to generating buzz and referrals. What happens when you get so busy that you do not have time to do the management work yourself?

Is this a good problem to have? Can you afford to hire out some of the implementation? Are you ready for an agent or manager? This article deals with building your team, and suggests three action tips for success.

THREE TYPES OF OUTSIDE HELP

Being so busy that you don't have time to do promotion is one of those high-class problems. You've built your mobile entertainment business to the point that the referrals and return gigs just seem to flow and come to you with little effort. But will it always be this way? Whether you have this "problem" or not, there are three types of outside help to tap into when your business is in the developing stage. (You have likely heard the following terms; I just want to clarify the differences from one to the next.)

- **Agent:** a person or firm that sells your act to qualified customers. Agents are salespeople and seldom anything else. Agents do prospecting, follow up on referrals, negotiate price and terms, issue contract paperwork, and collect money on your behalf. (10% to 20%)
- **Personal Manager:** a person or firm that guides your career and deals with all aspects of running your business. Personal managers do strategic planning (subject to your approval), hire and fire team members (ranging from tech support and graphic design to booking agents and accountants), and provide long-term as well as short-term advice on how to build your brand and grow your business. (10% to 30%)
- **Business Manager:** a person or firm that handles the financial, tax, and legal aspects of your business. Business managers often come from an accounting or legal background and have experience with permits, taxation, contracts, and those little paperwork items that seem to irritate many entertainers, mobile or otherwise. (5% to 10%)

WHAT DO THOSE %'S MEAN?

Agents and managers typically charge fees based on a percentage of your revenue as opposed to hourly rates or transaction fees. The percentage is negotiable, and typically falls within the ranges stated above. You might (correctly) think "Wow, if I add up the high percentages for each, that's 60% of my total revenue. I can't afford it!" You are correct. You do not need to spend more than about 25% (in total) of your revenue on the services that the three categories of team members provide.

NATURAL CHECKS AND BALANCES

Often in the early stages of any mobile entertainment business, there is not enough money coming in to afford to pay for vehicle repairs or website design, let alone a percentage off the top for management fees. But there is a natural check and balance on this. Reputable agents and managers are looking for established businesses with enough of an existing revenue stream that their fees are not only affordable to you, but represent a growing source of revenue for them. Remember that 10% of \$0 = \$0 (just an example to make the point).

HOW TO DECIDE WHEN YOU ARE READY

Building your team is an essential part of developing your mobile entertainment business to its full potential. Here are three suggestions.

Action Tip 1: Set long-term goals. Whether you can afford representation now or not, there is a point when you can't afford not to. Do the planning and forecast your revenue for the next three years in advance. Look for the point in time where you just won't have time to do selling or devote enough time to the other aspects of running your business. Hopefully the cause of this is that high-class problem I mentioned earlier: too many high-paying gigs!

Action Tip 2: Resist the "one-stop shopping" temptation. You might think, "I'll find a manager who will do everything." Beware—this looks good on paper but generally does not work. Good agents are sales people first and foremost. Do not rely on them for things like payroll accounting or keeping your general ledger in shape. Good business managers know the tax codes and can balance the books, but lack expertise in sales or providing creative career advice. With guidance from you, good personal managers can sub-contract work to agents and business managers selectively and handle the longer-term planning and promotional aspects of your business.

Action Tip 3: Hire the business manager first. This may seem counter-intuitive. Wouldn't it be better to hire the personal manager first and have that person deal with the sales and accounting? No, for two reasons. Number one, most mobile entertainers need to get their financial house in order first to be able to determine what they can afford or not afford. Second, you are likely your own best salesperson and career

TURN TO PAGE 56



John Stiernberg is founder of Stiernberg Consulting (www.stiernberg.com). His book *Succeeding In Music: Business Chops for Performers and Songwriters* is published by Hal Leonard Books. Contact John via e-mail at john@stiernberg.com. You can find John on LinkedIn, Plaxo, and Facebook and follow him on Twitter.

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Networking: Key to Finding Midweek Money

BY ROB JOHNSON •

One of the questions I get asked the most is “How do you find game show and trivia party bookings? How do you FIND these midweek events?”

More and more DJs and entertainers are getting into the game show market every month. How do they find the shows? Who are their customers? Where can they perform? These are all great questions and I think the answer is pretty simple. The same way you find your current bookings. NETWORK! NETWORK! NETWORK!

Get out in your market and meet people. Meet professionals from in-

dustries other than your own. Join service groups, clubs, Toastmasters groups and your local chamber of commerce. Tell people what you do. Show people what you do. People want to have fun, and more than likely you are in the business of creating fun. Networking with like-minded people may lead to positive relationships for everyone.

When you book weddings, find out what the bride and groom do for a living. Maybe their company has holiday parties. Every event you do is a chance for YOU to SELL YOU.

Game shows are fairly unique and new (compared to DJ music and karaoke). Because of this, it may be a

little more work to find the shows. The flip side is that there are not nearly as many competitors out there doing the same thing, so you have the ability to stand out in your market.

In my seminar at MBLV I will discuss lots of ways for you to increase your midweek money. Conventions are a GREAT way to network and share ideas. They offer many opportunities to learn how to run a more successful business from professionals inside and outside our industry.

The easiest thing in the world to sell should be YOURSELF. If you believe in yourself and have the tools and quality to back it up, you WILL have success.

TIPS FOR BETTER NETWORKING

(from www.wikihow.com/Network)

1. Build your social network:

Strengthen your existing connections. Getting in touch with old friends, distant relatives, and people you went to school with can be a good stepping stone because not approaching complete strangers.

Pursue interests and activities that mean a lot to you. Check forums, listings, classifieds, and other sites for local events or meetings that are likely to attract people with similar interests or passions.

Go to work-related conferences. Give out as many business cards as you can. Ask the people you meet for their business cards, and write any details about them on the back.



Rob Johnson has hosted trivia parties and game shows for more than a decade. He is the spokesperson for DigiGames and uses their equipment exclusively. He has performed throughout the United States, Europe and the Caribbean. He has also presented his “Midweek Money” seminar at

multiple conferences and conventions, including Mobile Beat and ADJA events. If you would like Rob to speak at your event or demonstrate DigiGames gear, contact him at 701-710-1657 rob@digigames.com.

2. Find out who knows whom. When you’re talking to people, find out what they do for a living and for fun, as well as what their spouse or significant other, nearby family members, and close friends do, too. Note these bits of info in your address book.

3. Invite people out. Go out for lunch, beer, drinks, or coffee. You can also invite people to do things related to your interests. The objective here is to establish a connection beyond your initial meeting. Preferably, this should be one-on-one.

4. Be generous. A good way to kick start this is by thinking of ways in which you can help others. It’s not all about contacts, job offers, and loans. You can offer compliments, good listening skills, and other less tangible (but valuable) gestures of kindness and generosity. As long as you’re sincere, you’re establishing good relations with people and opening channels for mutual benefit.

5. Follow up. Don’t get someone’s business card or e-mail address and forget about it. Find a way to stay in touch. Whenever you find an article that might be of interest to them, for instance, send it their way. Keep

track of everyone’s birthday and be sure to send birthday cards to everyone you know, to let them know you haven’t forgotten about them. It also lets them know you don’t want them to forget about you.

6. Tap into your network. The next time you need something cast a wide net and see what happens. Make a few phone calls or send out an e-mail describing your situation in a friendly tone: “Hey, I’m in a bit of a pinch. Can anyone help me with...” And don’t ever apologize when asking for a favor or help. It can signal a lack of confidence and professionalism. There’s nothing to be sorry about—you’re just seeing if anyone happens to be in a position to help you; you’re not making demands or forcing people to do anything that they don’t want to do.

seven. Use the Internet. Online networking has essentially reduced distances between people to zero, so that we can not only network outside of our hometown, but also from coast to coast and globally. Social networking can also help you stay in touch with all the other busy people in your local network who don’t have enough time or opportunities to meet face to face. **MB**

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Ask Rob Johnson
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TED DIBIASE: *CHAMPION IN ANY FIELD*

Are you ready to get in the ring with the Million Dollar Man, Ted DiBiase? Well he's coming to Las Vegas to take on all challengers to his plan for success.

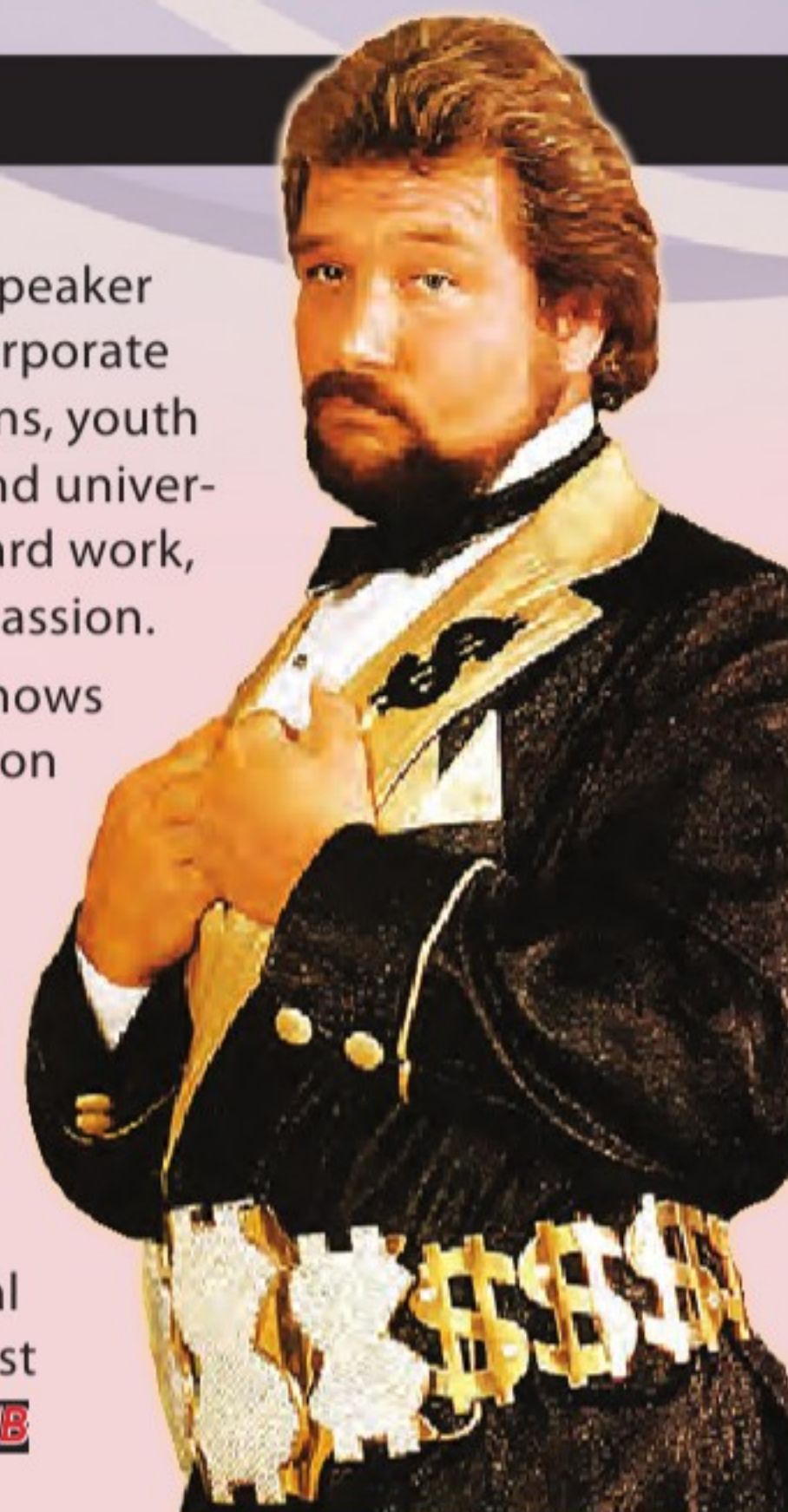
That's right, The Million Dollar Man says he's got the formula to achieve success not only in business, but in every area of life. When you step into Ted's seminar you'll be stepping into the ring of life as Ted challenges you with the Three C's of Success. If you're afraid of wealth, health, joy, peace, and happiness, then I guess you'd better sit this one out. But if you want the "Million Dollar" Formula for success, then it's time to get in the ring! Like Ted always says, "Everybody's got a price!" Now he's going to show you what the price of true success is.

Ted achieved large-scale championship success, holding thirty titles during his professional wrestling career. He is arguably best known to mainstream audiences for his time in the WWF (World Wrestling Federation).

But when fame and a fabricated, lavish lifestyle entrapped him, he realized The Million Dollar Man had gone too far. Today,

Ted is a full-time motivational speaker and evangelist. He speaks to corporate audiences, church congregations, youth groups and in public schools and universities all over the country, on hard work, discipline, determination and passion.

On February 1, 2011 Ted shows you how to become a "Champion in Any Field" and what will put you ahead of the pack. Then on February 2, Ted will be talking about his life before and after wrestling, along with his current work, in a break-out session entitled "From A Warrior to a King." Ted's personal story is powerful, brutally honest and emotionally compelling. **MB**



MARK FERRELL: *YOU ONLY GET ONE SONG*

If you could only play one song at your next party, what would it be?

In his newest seminar, Mark Ferrell asks, "Are you a vendor or are you a resource?" You've succeeded to this point because you are uniquely you. Now let's develop that and go further. Let's take where you are now and who you are now and dig deeper.

What is your passion, and what is your unique voice? Where do you draw inspiration and motivation?

Knowing what you're doing and why you're doing it fuels that passion and makes you a resource to your clients. It allows you to bring the

appropriate energy to the surface. It comes from you uniquely and cannot be copied. It can only come from you and the energy you bring to it based on your awareness.

Understanding your true role in your clients' events will ensure that neither you nor your clients will take what you do for granted, or simply go through the motions. They can trust you as a resource.

You have a very short time to make a very big impression.

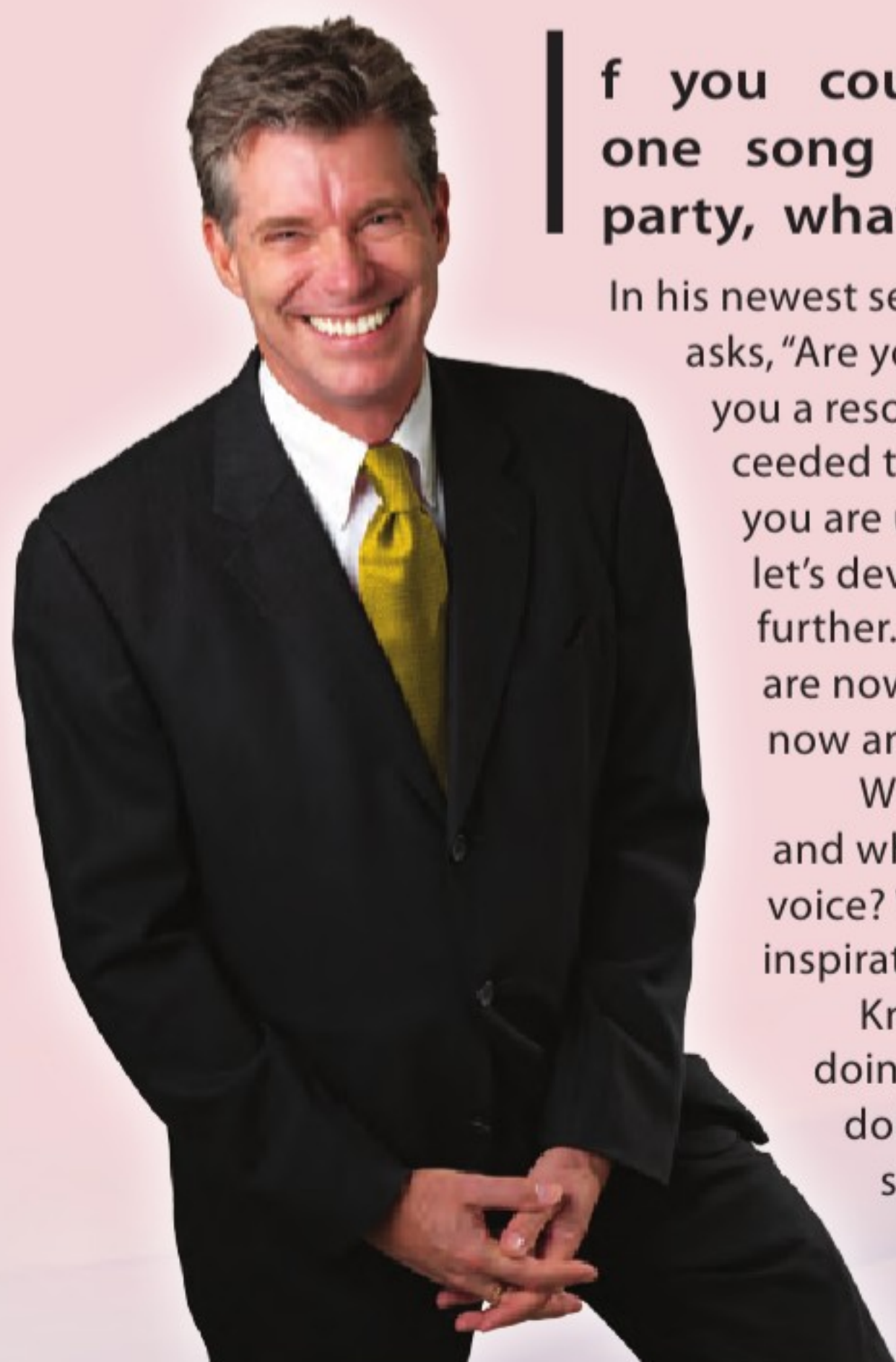
You only get one song.

Mark Ferrell has spent his entire life in the entertainment industry, dipping his toe into a wide variety of disciplines, from theme parks to radio, nightclubs, voice acting, television, and even dancing on Dick Clark's American Bandstand. His last 15 years have been dedicated to improving the mobile DJ industry worldwide.

His diverse background puts Mark in a unique position to be able to enlighten wedding professionals on the finer points of being extraordinary by providing inspiration, information, and training that helps them serve their clientele more completely, which creates more opportunities for higher rates, more bookings, and legendary customer satisfaction.

Mark conducts workshops, seminars, and discussions on speaking, presentation, entertainment, and business skills.

From his efforts, Mark has inspired more industry leaders, presenters, authors, and advocates than any other person in the mobile DJ industry. **MB**



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MOBILE BEAT GOES MOBILE, BABY!

Mobile Beat has just unveiled "Mobile Beat", the free app for your smartphone. This app will allow attendees and non-attendees of the Mobile Beat Shows along with subscribers and non-subscribers to *Mobile Beat* magazine to find out the latest news in the DJ industry. For those that attend the Mobile Beat Las Vegas Conference this February, the Mobile Beat app will have details on exhibitors, presenters, events and much more. Available to you twenty-four/seven, three-sixty-five, even when you are sitting and waiting for guests to arrive at your event.

FEATURES

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Practice: PREPARE to Be Great!

BY DEAN CARLSON •

TO REACH THE TOP OF YOUR GAME, FOCUS YOUR ENERGY

Picking up new performance ideas at a conference can be a great thing if done correctly. The problem is that most DJs take those ideas home and insert them into their shows without ever considering what it takes to really make them work for them. In fact, they often “practice” a new bit or piece of interaction on the fly—meaning at a live show.

Over the last month I have been calling various DJs around the country and asking, “Do you practice?” And most DJs immediately tell me they do. But when questioned deeper I have found that they might not understand what practice looks like for a DJ. In fact, most DJs almost never practice. I would argue that too many DJs out there think that just their “natural” talent is enough.

Most DJs who practice at all engage in what I would call “reactive practice” rather than “proactive practice.” Here is an example of reactive practice: You have a show coming up that requires you to do extended intros for the grand march.



You write out each intro in a manner that flows and is worded in a way to bring out emotion and reaction. The day before your event you read your copy out loud a few times just to be sure you have it all down. This type of practice is designed to affect just one part of your show, and only one time. This is more “show prep” than real practice.

Proactive practice is very different than reactive practice. DJs who want to take that next step toward becoming the top entertainers in their market should set up daily, weekly and monthly schedules of proactive practice. Proactive practice can also be specifically targeted, or range targeted.

An example of specifically targeted proactive practice would be music mixing. Within that practice area you can break it down into learning music, music sets and actual beat mixing. This kind of practice effort will obviously affect a large portion of your show, so it is well worth planning and carrying out.

Range-targeted proactive practice is a little more abstract. In this area of practice, we work on things that can affect several different areas of our shows. Probably the easiest example of this to see is vocal practice. We use our voices for so many different things, and yet my bet is that very few DJs ever learn how to use theirs properly. A lot of DJs no doubt get into DJing because someone tells them they have a great voice. And there it sits.

Just in the vocal practice area you have so many different aspects to work on; things like range, breathing, how not to strain, how to use your voice in different

scenarios, etc. Announcements require a different approach than introductions. Of all the DJs I spoke with, very few practice this.

Becoming a top DJ requires the investment of practice. In attending my

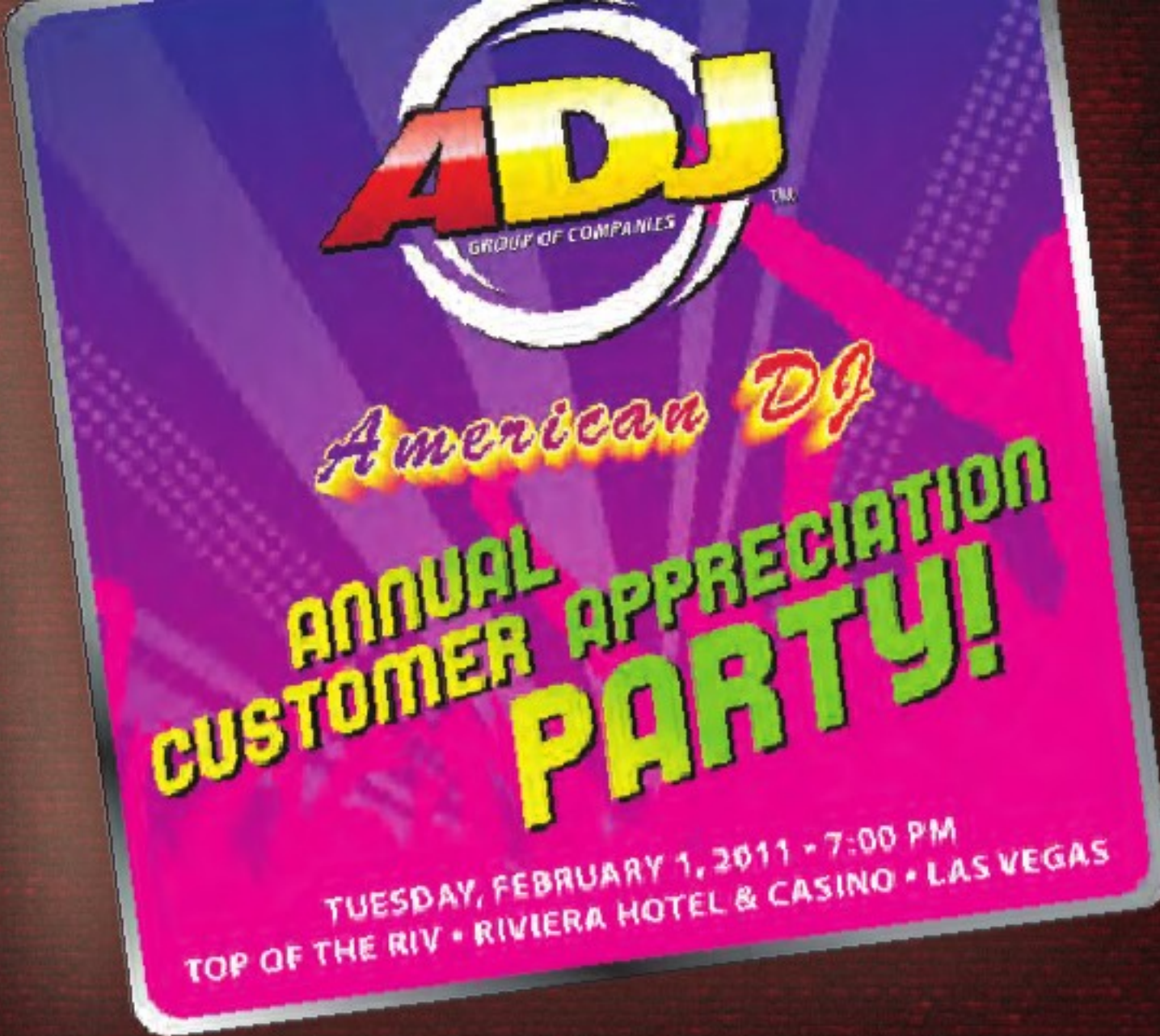


seminar this year, you will discover crucial performance areas for practice that you probably never thought of before. I will show you how to make the most out of your practice time and set up a schedule that works. This seminar will challenge everyone from new DJs up to the most experienced DJs. Do yourself and your performances a favor and spend an hour on proactive practices that will exercise your DJ muscles! **MB**

Dean Carlson has been DJing for 23 years and is the owner of Night Magic Productions out of St Paul, Minnesota. Check out his wedding blog at www.NightMagicProductions.com/djdeanblog.

Party Line

SCOTT DAVIES ON ADJ'S AWESOME ANNUAL BASH



We sat down with Scott Davies, General Manager of the American DJ Group of Companies, and got some insider insight and background on his company's wildly popular Mobile Beat Customer Appreciation Party.

The legendary annual gathering takes place during the Mobile Beat Vegas show, and is American DJ's way of saying "thank you" to their loyal customers who are attendees of the show. This year marks the 20th anniversary of the Customer Appreciation Party, so it seemed fitting to take a look back with Scott at how the party has evolved over the years.

Mobile Beat: Do you recall one of the most memorable parties?

Scott Davies: It was in Cleveland, Ohio on the Upper Deck of Shooters, and it was a lot of fun. We always had parties at every show we've gone to, whether it's Mobile Beat, NAMM and LDI. We used to just give away tickets to Las Vegas shows, but eventually realized that people had more fun if we threw them a party. In the early days of our business, I basically worked the booth by myself. Then we added a few more people, but we were still too small to have a party, but as soon as we reached the size where we could have a party, we did.

M B: Why a big emphasis on parties? What is the marketing philosophy behind these gatherings?

S D: We've had parties at just about every show like NAMM; which is for music dealers and LDI; which is for lighting professionals; and Mobile Beat. Parties are our way of showing our appreciation for people who make business

possible, whether they're customers or DJs. Our philosophy is that as a business, you don't just take; you give back to your customers too.

It's very important to us that we get a chance to thank the people who make our business possible. One of the great things about the Mobile Beat party is that it gives us the opportunity to connect with DJs from all over the country. We might not get a chance to see all of these DJs if it weren't for the party, because we're here in Los Angeles and they can be in North Carolina, New York or anywhere. We're not stuffy corporate types, and we want to meet our customers across the county.

MB: The parties represent a big investment on ADJ's part. Are they worth it from a marketing point of view?

S D: Absolutely, they are a great way for us to connect to our customers, which is important for any business. But beyond that, they're our way of saying "thank you," which is very important to us—that's part of who we are as people and as a company.

M B: What kind of customer feedback have you received?

S D: Customer feedback has always been overwhelmingly positive. Customers appreciate being recognized. I try to shake hands and say hello to everyone who comes. Whether we have 100 people or 1000, it's very important to me to meet every single customer. If there are two words that describe our company mission at the party, they are, again, "Thank you!" The DJs who attend our party also like the fact that they're getting a chance to meet other people who are doing the same thing, so they get to interact with other DJs, compare notes, tips and stories and have a good time together.

M B: How have the Customer Appreciation Parties changed or evolved over the years?

S D: They've become bigger and there's more "name" entertainment. In years past in Las Vegas, we used to have them at independent night clubs like The Beach, but in recent years, those clubs have all closed and the "club scene" has moved to the hotels on the Strip. We have adapted, and now we have our parties at the Top of the Riviera, which adds an extra level of excitement because it overlooks the Strip. It's also more spacious, so there's more room for DJs to dance and mingle. Last year



we also started adding name entertainment acts to our party.

M B: Speaking of bigger names, the parties are bringing in some pretty famous faces—last year it was DJ Kool and this year it's Cupid. Why up the ante?

S D: In addition to Cupid, we'll be having more big name entertainment this year. I can't reveal right now, but it will be a real crowd-pleaser.* We've made a decision to add big name entertainment to our party because we want to make it even more exciting and memorable for DJs. Throughout the history of our company, we've always believed in growing and changing. This has been true of our lighting and audio products and it's true of our parties. We never stand still; we always look for better ways to do things. For parties, that means going out and bringing in entertainment that DJs would recognize, and performances that have a special connection to parties, because of their music or their style of performance. **MB**

* Since this interview was conducted, American DJ has announced that Naughty By Nature will also entertain at the 2011 C.A.P. See page 8 for details.

Arranging Rates to Boost School Bookings

BY MATT RYAN •

School dances are an important part of many a mobile disc jockey's portfolio of events. School events are frequently held during non-peak times of the week and are fantastic sources of repeat bookings, making them powerful tools for income generation.

However, one of the most common reasons DJs cite for not working with schools is the low booking rates that some schools demand. The key to overcoming this obstacle and turning school clients into long-term customers is structuring and presenting your rates in such a way that schools understand the value you are providing and become willing to pay the rate you deserve.

Dance organizers want to keep their expenses to a minimum, since many school dances are held as fundraisers. As you prepare your school dance rate structure, do the math to determine the revenue generated by a typical dance in your target market. This will help you determine what is fair and reasonable to charge for your services.

For example, are you targeting a high school charging \$10 per ticket for a semi-formal dance that will have 800 in attendance? This event will generate at least \$8,000 in revenue for the school. Or are you targeting a middle school charging \$4 per ticket for a 2 hour after school party that will have 300 in attendance? This event will only generate \$1,200 in revenue for the school but may be just as valuable for your business to book in the long run.

DJs should be upfront about rate presentation to schools—you should develop a clear, concise "menu" of services for schools to choose from as you seek to book their events. Dance organizers want their decision-making process to be easy and they want to know they are getting a fair price. Thus your rates should be presented in their terms, not yours. When schools realize your understand the purpose, importance, and requirements of their event, you've already added value to your services in their eyes and have gained a competitive advantage. Structuring and presenting rates to schools in a way that makes sense to them can be the difference between booking an event at the rate you deserve or losing the event to someone charging a bargain-basement rate.

In this session, participants will learn to understand why rates are an important part of the buying process for schools; how to successfully set appropriate rates for school events; how to obtain the best rate possible for services in their market; how to prepare a client-friendly school rate sheet; how to show rates in three distinct ways; and how to include those rates as part of their overall marketing program. **ME**

Matt Ryan (www.mattryandj.com) has been performing mobile DJ events since 1996 and is also a well-known on-air personality on WNCI 97.9 in Columbus, Ohio, hosting the popular evening time slot from 2000-2004. Matt is also a middle school technology teacher and running coach.



Kids' Entertainment: Beyond Dances & Mitzvahs

BY ROB PETERS •

In my experience, one of the most popular topics of conversation among DJs is how to increase revenue, specifically how to develop and maintain a busy schedule of weekday work. There are many options available, and at Mobile Beat Las Vegas, I will be sharing some secrets I've discovered about how to become successful at kids' entertainment—beyond the obvious school dances and bar/bat mitzvahs.



Entertainment for kids can be a profitable venture, and, in some cases, does not require any additional investment beyond the equipment you already own. There are many different opportunities to perform at events for younger children. A little creativity, a well-planned

performance, and some basic marketing can open the door to additional bookings and revenue.

Think about this: From the time a child is brought into this world until they turn 18 years old, there are many different life celebrations where entertainment is an appropriate addition... an addition that parents are often willing to pay for. Christenings, first communions and numerous birthday celebrations can be just the start. Once their child gets into school, parents may become involved with the PTO or PTA, presenting another opportunity to have them spread the word about you and your services for this exciting age group. Plus, if you put on a great show, these parents will become your biggest fans—fans that refer you for other events put on by schools and their families and friends. It's a cycle that keeps going...and keeps bringing profitable events to you as a kids' entertainer.

As you are probably starting to see from my brief intro, entertainment for kids can be much more than just school dances. Join me at Mobile Beat Las Vegas and learn how events for this age group can be a profitable addition to your business! **ME**

Rob Peters is one of the most popular and requested disc jockey entertainers in Southern New England. With over 20 years of experience, Rob began his career as a mobile DJ in Southern Maine, and also has worked as an on-air personality at several radio stations throughout New England. He has been featured internationally as a trainer and speaker at DJ and wedding industry conferences.

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Behind the Scenes

PULLING HIDDEN STRINGS TO INSTIGATE GREAT EVENTS

BY RANDY BARTLETT •

While it may seem that most of what we do as wedding entertainers is quite visible to the guests, if done correctly, most of what we do is, in fact, invisible—behind the scenes.

The results of what we do are very visible, but it's long been my goal to make everything seem as spontaneous and natural as possible. For example, I rarely ask or tell guests to applaud. Instead, I use inflection and wording, or sometime a simple body language gesture to create applause, because if guests applaud on their own, it seems much more genuine than when the MC says, "How about a nice round of applause for Steve?"

With that goal in mind, there are many parts of the wedding that can be managed behind the scenes so that the proper results are achieved without becoming that cheesy DJ who talks too much. In fact, doing things visibly will often cause you to lose the very effect you were striving to create.

A few years ago, I rode along with a wedding DJ to offer him a critique. At the end of the father-daughter dance, the DJ said, on the microphone, "Awww, now Dad, give your daughter a hug." And as the father did as instructed, the DJ again said, "Everybody, say 'awww.'" Well, they did, but I thought it came off as very contrived and cheesy.

Afterwards, the DJ defended his actions, saying that "awww" moment was really cute. I suggested to him that he could create a better moment by setting that up with the dad in advance, behind the scenes.

By telling the father of the bride to take his time at the end of the dance, to hug his daughter and tell her how much she means to him, he would create that same moment, but it would be infinitely better, because it would look spontaneous and unscripted. I would also alert the photographer and videographer for this possible

moment and then know that it would be different at each event, because the relationship between the bride and her dad would be different each time.

Some dads might hold that hug with tears running down

both of their faces while others might do a high five, wiping their brows that they "got through it." But the moment would be genuine and the guest reactions would be genuine. By setting that up behind the scenes, you'll get a better reaction, which makes for a better moment and since a wedding is a series of moments, each of which can be impacted by our actions, you end up with a better event, more referrals and, ultimately, a more profitable business.

From the first meeting to the last moments of the reception, I'm constantly working

behind the scenes to create incredible moments. Sometimes it's for something sentimental, sometimes funny, sometimes useful. Sometimes it's for the couple, sometimes for the guests, sometimes for another vendor.

I call the parents of the bride and groom before each wedding and do some behind the scenes things with them. I talk to vendors, to guests, to the bride and groom, to my staff and sometimes to complete strangers behind the scenes to create spontaneous moments that people will never forget. Whatever the reason, the goal is to have a seamless event that appears to flow effortlessly, without anything being forced.

I recently worked with a videographer who I hadn't seen in a while, but we've worked together many times over the years and he said, "I always thought it was interesting how you somehow manage to always get the best crowds, but I'm beginning to think that's not just random luck." Indeed.

At my Behind the Scenes seminar at Mobile Beat Las Vegas in 2011, we'll look at several ways to work Behind The Scenes to create incredible results that will enable you to make your very next event the best work you've ever done! **ME**

Randy Bartlett is the founder and President of Premier Entertainment, Inc. One of the most sought after DJ coaches in the country, he is well-known for his 1% Solution Series of DJ training videos and workshops, in which he shares the simple, key concept that very small, easy-to-implement changes will result in vastly improved performance.



Your Wedding DJ Business and *Disney's* 3 Keys to Success

LESSONS IN EXCEPTIONAL CUSTOMER SERVICE FROM THE STANDARD-BEARER OF EXCELLENCE

BY RON RUTH •

Walt Disney World is the #1 vacation destination in the world with over 45 million annual visitors...and 70% of those are return guests. With that kind of return guests ratio, it can be said with certainty that Disney knows the secret of making their guests happy.

But, Walt Disney World didn't become known as the "Happiest Place On Earth" simply because of their rides, attractions, Broadway-caliber shows, nightly fireworks and special effects displays, the cast of countless costumed characters, or because they offer children and adults alike an escape into an imaginative land where dreams can come true. They became the standard-bearer of customer service excellence by understanding, respecting and responding to the wants, needs and wishes of every guest that has come through their gates. It is only through the genuine value that Disney places on their guests that they are able to exceed expectations and fulfill a promise of delivering unexpected magic.

This achievement is not the result of a handful of Disney cast members. It is the effect of an explicitly defined service standard that is instilled into each of the over 60,000 cast members that have a role on the Disney property stage. That service standard revolves around three essential elements: courtesy, efficiency and show. Those elements are the three keys to Disney's success.

- **Courtesy:** Make certain that every guest feels incredibly welcome and that they are each treated as a VIP.
- **Efficiency:** Make certain that the operation runs smoothly so every guest's visit is absolutely hassle-free.
- **Show:** Make certain that every guest has the time of their life through exceptional entertainment.

Sounds simple, right? The truth is, implementing Disney's service standard means thinking far beyond what is considered to be the acceptable and traditional form of good customer care.

The good news is that you don't need be a multi-billion dollar corporation, nor do you need to live in a land of fantasy or even own a magic wand to inject the same, high-level customer service standards into your DJ business. Like Walt Disney, however, you do need an innovative spirit.

I became passionate about, perhaps even a little obsessed with Disney's best practices for business excellence about 20 years ago, on my first of over 40 visits to the "House of Mouse." Since then, I've invested a great deal of time in researching how

Disney is able to do what they do so exceptionally well—how they are able to keep guests wanting to come back to their theme park, year after year. More importantly—and just like hundreds of corporations from around the world that send their key management people to the Disney Institute in Florida to learn the secrets first hand—I wanted to know how could I incorporate a little of that Disney magic into my business.

During my presentation of "Disney's 3 Keys to Success and Your Wedding DJ Business," you'll learn how to feature pieces of Disney's unprecedented service standard in your wedding DJ business. Through photos, video and the personal experiences of a "Disney Geek" you'll also discover how Disney defines and integrates the elements of courtesy, efficiency and show. You'll come to appreciate the high value your clients will place on you when you assure that each party element works together, thus exceeding their expectations and delivering your own brand of unexpected magic.

And finally, with a little imagination, we'll take a walk in Walt Disney's shoes and see specific examples of how he would embrace and utilize these time-tested elements in his wedding DJ business and become extraordinarily successful...not just for his ability to entertain, but for being an innovator in client satisfaction that is admired for years to come for having produced the "Happiest Couples On Earth!" **MB**

A founding member of the ADJA's Kansas City Chapter, Ron served as its president from 2002-2004. In 2005, he was elected by the ADJA membership to the National Board of Directors. In 2007, Ron passed the stringent business and performance standards of the Wedding Entertainment Directors Guild™, and now serves as a member of the WED Guild™ Board of Advisors.



WHAT'S YOUR B-SIDE?
LARRY WILLIAMS
AND HIS
MOONLIGHT RAMBLERS

B Sides

FLIPPING YOUR PERSPECTIVE LEADS TO FRESH SUCCESS

BY LARRY WILLIAMS •

Over the years, we have seen many instances where “history repeats itself.” The level to which this is good or bad depends upon how you look at it. We are either doomed to repeat the mistakes of the past, or we can discover a whole new world once we embrace it.

In my new seminar, B sides, I will reach back to the origins of our industry and introduce an idea that will find you re-evaluating nearly every aspect of your business. Once you apply the concepts unveiled in this seminar, you will discover stand-alone techniques, creative ideas and possibly even your signature piece.

We begin by dissecting a little known marketing strategy that the record companies used for nearly four decades. During this period, the 45-rpm record was the most popular product of the record industry. While many thought the so-called “B side” was only a filler song for the flip side of the “A side” single, the truth is, these recordings were used in a very deliberate manner to entice consumers to buy more product.

Here’s how it worked. The listener would hear the single (A side) on the radio. If they enjoyed it, they would buy the 45-rpm single. With two songs in hand, they were bound to eventually play the B side. The record companies strategically selected the B side so it would help convince the consumer to go out and purchase the full-length 33-rpm long-playing record. Once the momentum of being a fan was in place, the hope was that consumers would then purchase concert tickets, merchandise and more records, and also watch their new favorite artist on television, which, in turn, helped support TV advertisers. You can see how the B side actually served a very useful purpose in the record industry food chain.

Along the way, something unexpected happened. Radio DJs would sometimes play these B sides and huge hits were discovered. What were once filler songs, meant only for promotional purposes, became huge hits because someone gave them a real chance to succeed. Songs like “Unchained Melody” by the Righteous Brothers, “La Bamba” by Richie Valens and “I Will Survive” by Gloria Gaynor were all B sides that were never meant to be successful on their own. This has happened hundreds of times throughout the years.



So, how does the B sides concept apply to DJs? The idea is to dust off the seldom-used characteristics of your business or second-thought ideas that might be on your lower list of priorities, give them greater attention and bring them more to the forefront of your service offerings.

We all have things, either performance, business or marketing-based, that can be further developed to create standout techniques. Once you focus on these things, it will open up a whole new world that will take your business to the top.

Here’s an example: How many times have you watched a wedding processional that features the bride and her father standing at the back of the line in clear view of the guests? There is no “wow” factor when the audience is looking at the bride for two minutes as she awaits her turn to walk up the aisle. I decided to “B side” this. I developed a specific plan that utilized different logistics, timed choreography, and a crescendo of music to create an entrance for the guests that would take their breath away.

There is nothing in a rulebook that says a bride even needs to approach the center aisle from the same starting point as those who preceded her. My answer? Hide her from view and bring her out from a totally different vantage point. We staged it, rehearsed it and created that “wow” moment by choreographing an entrance that went beyond all expectations.

On Wednesday, February 2nd, I will present this fascinating seminar to attendees at the Mobile Beat Conference in Las Vegas. I will offer examples of never-before-seen performance and business-based elements that you can apply immediately to your own situation. Just like flipping that old 45-rpm record, I’m going to turn the conference upside down when I introduce the next mantra of the DJ industry: B Sides! **MB**

Larry Williams is a 21-year veteran of the mobile DJ industry, published author and public speaker. His newest book is Customer Service A to Z, with a foreword written by entertainment legend Dick Clark. The book is also endorsed by Nevada governor Jim Gibbons and marketing expert Jay Conrad Levinson. Visit www.CustomerServiceAtoZ.com for more information.

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Setting Yourself Up for Success

BY CINDY HANSER •

How do you start a DJ business? How do you equip your DJ business to become the most sought after company in your market? Learn how one business was able to achieve success quickly by putting some key concepts in place from day one. Expect Style Photography & DJ Music was awarded Business of the Year, became the official entertainment team for the Laughlin Nevada Chamber of Commerce, and partnered with some of the biggest venues in the area.

In this seminar, you will learn specific strategies for starting off your business on the right foot. Tips on establishing your business, marketing pointers, company procedures and policies, and suggestions for maintaining a competitive edge will all be provided and illustrated with examples that Expect Style has put into place. Other important items covered include: the information needed in a contract; the importance of insurance; community organizations to become involved with; and pointers on building a successful Web presence. You will be inspired to take your DJ business to the next level by learning how to establish professional relationships and work with venues of all kinds.

As a professional DJ, not only is it important to have solid technical skills, it is also key to master the presentation skills necessary to run an event successfully. You will also come away with simple icebreakers and be given tips on handling difficult situations that may threaten the success of an event while maintaining your professionalism.

Although this seminar is geared to the novice DJ, experienced professionals will also benefit from the presentation of proven techniques and strategies that have helped Expect Style Photography & DJ Music to thrive in a competitive market. **MB**



Peak Performance

BY JORGE LOPEZ •

There is a difference between being busy and being productive and successful. You may feel busy and yet feel your business isn't doing as well as want it to. You perform at events but you wonder why you're not getting more referrals. Your prices are competitive and your performance is good but you feel you should be booking more of the people that meet with you.

Ask yourself the following questions: How many vendors or venues refer your company consistently? How many past clients refer you? What percentage of people you meet with decide to book your company that day? How many people ask you for a business card at your events? Why should someone hire your company over your competitors? Is your business as profitable as you want it to be?

In this presentation we will explore many possible answers to those questions and you will have the opportunity to evaluate how you perform at events, sell to your prospective clients, and how you manage your business. This will help clarify what you can do to improve these three areas, create a priority list and decide what the ONE thing is that you should do FIRST to improve the success of your of your DJ business! **MB**

Creative Consultations: Preparation and Presentation

BY MITCH TAYLOR •

Have you ever wanted to be a "fly on the wall" in another DJ's sales appointment? Ever got stuck with what question to ask next? Want to know how to make your meetings more fun?

In this seminar we'll cover what questions to ask, which to avoid, and tips on how to increase business, even in a down economy. Using these approaches I have boosted my business by 40% during the worst economic times in recent memory.

We'll watch together raw video footage of an actual sales appointment, how to handle the tough questions and creative ways you can make the strongest first impression with your client.

Did you know that every single objection you'll ever face in sales boils down to only four things? We'll cover them and help you have an answer for each one the next time someone brings that objection up in your consultation.

What are you using currently for your consultations? Written testimonials? Pictures from your weddings? A PowerPoint presentation? The same company video with musical background and people dancing behind it that you've shown for the past five years? This session will help you change that—to start being more creative and making the most of the time you spend with your clients.

Here are some suggestions to help clients visualize your services:

Videotape your wedding performances. Build a library of useable clips to show your clients in your meetings. Record your announcements, mixes, what guests or clients have said about your performance. And leave the camera rolling at the end of the night to see if you get "Encore!" chants. They are priceless to show in a meeting!

Edit these clips down into bite size pieces for your clients to view. Also use them as promotional clips no more than 2 minutes long and post them on your social networking sites.

When discussing with clients about how you mix the music seamlessly to maintain energy, or your MC techniques to introduce their first dance, SHOW them what you mean. PROOF that no one can do what you do is in the video.

If you don't have this type of presentation, your competition is passing you by on the way to the bank to cash what could be YOUR paycheck!

PS: You'll also receive the Top 40 questions to ask when your brain gets stuck! Join me at my seminar in Las Vegas and let me help you have more Creative Consultations! **MB**



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The Return of Worth Tuesday Afternoon, February 1

Mark Ferrell, MB Hall of Famer and founder of the influential *Worth Movement*, returns to speak for the first time in 8 years. The time is right for Mark to remind DJs of their true value as part of each client's entertainment equation. Come get inspired and equipped to make the money you're really worth.



Keynote: Champion in Any Field Tuesday, February 1

Ted DiBiase, once known as wrestling's arrogant "Million Dollar Man," has been reborn as a straight-shooting, sought-after motivational speaker. In his keynote he describes how discipline, determination and desire can separate you from the herd and make you a "Champion in Any Field."

On **February 2**, Ted will talk about his life before and after wrestling in a breakout session: "**From a Warrior to a King**." Don't miss his powerful, brutally honest story of personal transformation.



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Booking the Big Gig = Big Sales

BY BETH STANDLEE •

There's no great secret about how to book the big gigs. You can learn to book more corporate events by understanding basic sales techniques. "Slick" sales folks don't succeed with today's savvy consumer. The primary key to finding all the business you can handle is to sincerely find out what your customer wants—and sell them that!

In my seminar we'll focus on who to talk to first. Every company or organization has that "go-to" person who plans events. We know how to find them and will show you how. It's easier than you think.

Once you've found that party planner, you need to know what to say. Gone are the days of "the big sales pitch"—it simply doesn't work. The right kind of communication and qualification determines who gets the sale and who is turned away at the door. You need to go back to the basics of finding out how to HELP this potential customer, not "sell" them. There will come a time for selling, but only after you've figured out how to best help them! After all, great selling is simply helping.

Finally, once you've connected with the right decision maker and qualified how you can best help them have the most amazing event they've ever had, then you must close, close, close! Many sales people or business owners are good at giving information about their product. They may also be good at qualifying and understanding how they can help a potential customer. However, it can all fall apart when it comes time to ask for the order. The reality is that none of us want to be rejected. Once we put ourselves out there and ask people to buy our stuff, the cold hard fact is that the buyer can still say no. I'll show you the best ways to get them to say yes more often. This makes selling a lot more fun.

A corporate account also gives you opportunities beyond the initial booking. Exposure to lots of people sets you up to have more potential customers. Make sure you are networking and marketing at each gig. It is OK to ask for the business. When you believe in what you do and how your product helps others, then your passion shines through and people will want to buy from you.

I hope you'll come to the "Booking the Big Gig = Big Sales" seminar. We'll have fun, you'll learn something, I promise, and best of all, you'll come away with the sales tools you need to have the



biggest year of your career, by booking those influential corporate gigs! **MB**

Beth Standlee is the CEO and owner of TrainerTainment, the fastest growing training company in the family entertainment business. With energy and enthusiasm, Beth and her team deliver sales and customer service training based on more than 15 years of hands-on experience in the industry. Since 2005 Beth has spoken at more than 100 education events, like Bowl Expo, Fun Expo, the National RSA event, and the international DEAL show. To learn more about Beth or TrainerTainment visit www.trainertainment.net.

Pre-Show Learning Opportunity: The Sales Summit

If you are interested in getting the basics of sales under your belts, or tuning up your approach, you may want to attend Sales Training Basics: The CQC of Selling with Trainertainment's Beth Standlee on Monday, January 31, at the Riviera, before the official start of the Mobile Beat show on Tuesday, February 1.

Beth will cover the essentials of connecting, qualifying, and closing every potential sale. This overview will help you identify ways to improve how you approach your customers, including developing a strategy for how many people you need to see in order to have the sales you want to have. You'll walk away from this class

with a written goal so that you'll know where you're headed this year. The tools presented in this session will equip attendees to go beyond the accidental sales and start making sales happen on purpose.

The seminar will also deal with overcoming objections. Sales people are often discouraged when potential customers throw up roadblocks when it comes to making buying decisions. An objection feels like rejection. This session will teach you how to handle the most common reasons people fail to buy your product.

NOTE: The Sales Summit normally involves a \$99 registration, but MBLVXX attendees may attend for \$75.

Mic Technique and Voice-Over Training

YOUR VOICE AND HOW TO USE IT CORRECTLY

BY DAVE WINSOR •

If you really pay attention to the TV commercials that run in your local market, you'll be surprised at the range of voice talent employed to sell items. If it's a commercial for the latest Harry Potter movie, that voice-over (VO) talent is top notch and really SELLS the drama. It's a well-written commercial with few words, that are all highly targeted. The VOICE is the star. Now listen for a local TV commercial. There is an amazing difference. Why is that?

For one thing, the high-end VO talent trains all the time at his or her craft, working on things most of us would never worry about, like "leaking" or spraying an S or a "plosive" P or D. They obsess about being able to make this phrase: "Irish sheet set" sound believable. Try saying it without making "set" into "shet."

So, the question for you, if you are pursuing VO work, is how much do you practice?

The national VO talent has a coach and an agent. The coach instructs the talent on what needs to be worked on mechanically, as well as theatrical interpretation. That's just the beginning. When you become a widely recognized VO talent, the jobs become more lucrative but also harder to get. Someone once told me I'd make an excellent "guy next door" in commercials. That's not what I WANTED to be, oh no. I wanted to be the guy who says:

"In a world where...
[insert whatever phrase

describes something REALLY dramatic]."

Don LaFontaine (who died in 2008) was the famous VO artist who created that sensational style, and I wanted to have HIS delivery. I would have been happy to just talk with him and pick his brain. Here's what he said about how to improve your voice:

"Singing lessons always help. You may never perform in Carnegie Hall, but you will improve your breath control, and expand the range of your vocal delivery. Also, simply using (not abusing) your voice by reading out loud will, over time, improve the quality and strength of your instrument. Do not think that smoking and drinking is going to help you develop a deep, rich tone. Smoking and drinking will help you develop cancer and cirrhosis of the liver."

I sing to help me understand the range of my voice. I whistle too. I try to hit as many high notes as possible and I really try to hit the lowest note I can and still sound good. What have I learned from doing this? I know where my voice originates from and where I can take it when needed. How about you?

Are you blessed (or cursed) with a really low, deep booming voice? Does your voice start at the back of your throat, or in your head? I have some thoughts on these voices and I'll share them with you in Vegas. Think about opera singers for a moment. What do they do that's different from other singers? They move amazing amounts of air, have perfect pitch, form notes with their mouths. They are powerful and yet when they have to be, they are tender. What can we learn from them?



Read this out loud:

"At the end of a long hard day, you can always count on us to help you relax".

Keep practicing that. How do you think it sounded in my head when I wrote it? Can you glean anything about my choice of words? What is the delivery that you choose for this? Where is the emphasis? Try to read it with a different emphasis point.

There's a lot to learn about using your voice properly, for voice-over work and for your regular MC duties. I look forward to speaking with you about the unique wonder that is your one true instrument: your voice. If you're happy with it, we can find ways to tweak it. If you're not happy with it, we can create a plan that will help you develop a stronger position. Are you up for it? **ME**

Dave Winsor is mobile entertainer and wedding specialist who has also been a radio broadcaster for the past 25 years. He was co-recipient of the Portland Press Herald's "Maine Radio Personality of The Year" for 2004, 2005, 2006, 2007 and 2008. He can be heard every morning, Monday through Saturday, on Maine's top country music station, 99.9 FM The Wolf (www.999thewolf.com). Dave has also been the in-house announcer for the Hartford Whalers of the NHL and the Portland Pirates of the AHL.

Raise “the Bar” and Raise Your Income

EDITOR’S NOTE: While not the actual seminar preview, in this article Steve provides some quick counsel on the bar and club market. He’ll share his experience in branching out from DJ entertainment into A-V production at MBLVXX.

BY STEVE CLAYTON •

Do you think work is mainly on the weekends? Well, by expanding your view of your potential workweek, you can learn to increase business and your bottom line in a relatively short time. Here are five ideas that would allow a DJ, whether just starting out or established, to earn more during slow times—specifically by accessing the bar and nightclub market.

When discussing the potential of the bar and nightclub arena, I hear many DJs complain about the same thing:

“The bar/nightclub scene is glamorous, but it doesn’t pay well.” This can be true, but it depends on the type of DJ you are and what you can bring to the client. And by “bring” I don’t necessarily mean equipment. There are many other things that a good DJ can bring to a club event.

Bring people. There is nothing a club owner wants more than to see



than to see warm, thirsty bodies coming in the door. You can use your skills as a promoter to help generate a flow of people through the door.

Bring lighting. Adding some cool lighting to create a real party atmosphere is something that many owners feel can boost their business value, but they don’t always want to mess around with bringing it in themselves. If you have already added it to your mobile services, you can definitely provide this “high-tech” element for club owners who are looking to upgrade their club’s excitement level.

Bring quality entertainment. Create a name and a buzz about yourself, so that people are eager to hear your mixes and experience your show. If people have a reason to come out to see what your all about, they also have a reason to quench their thirst at the bar.

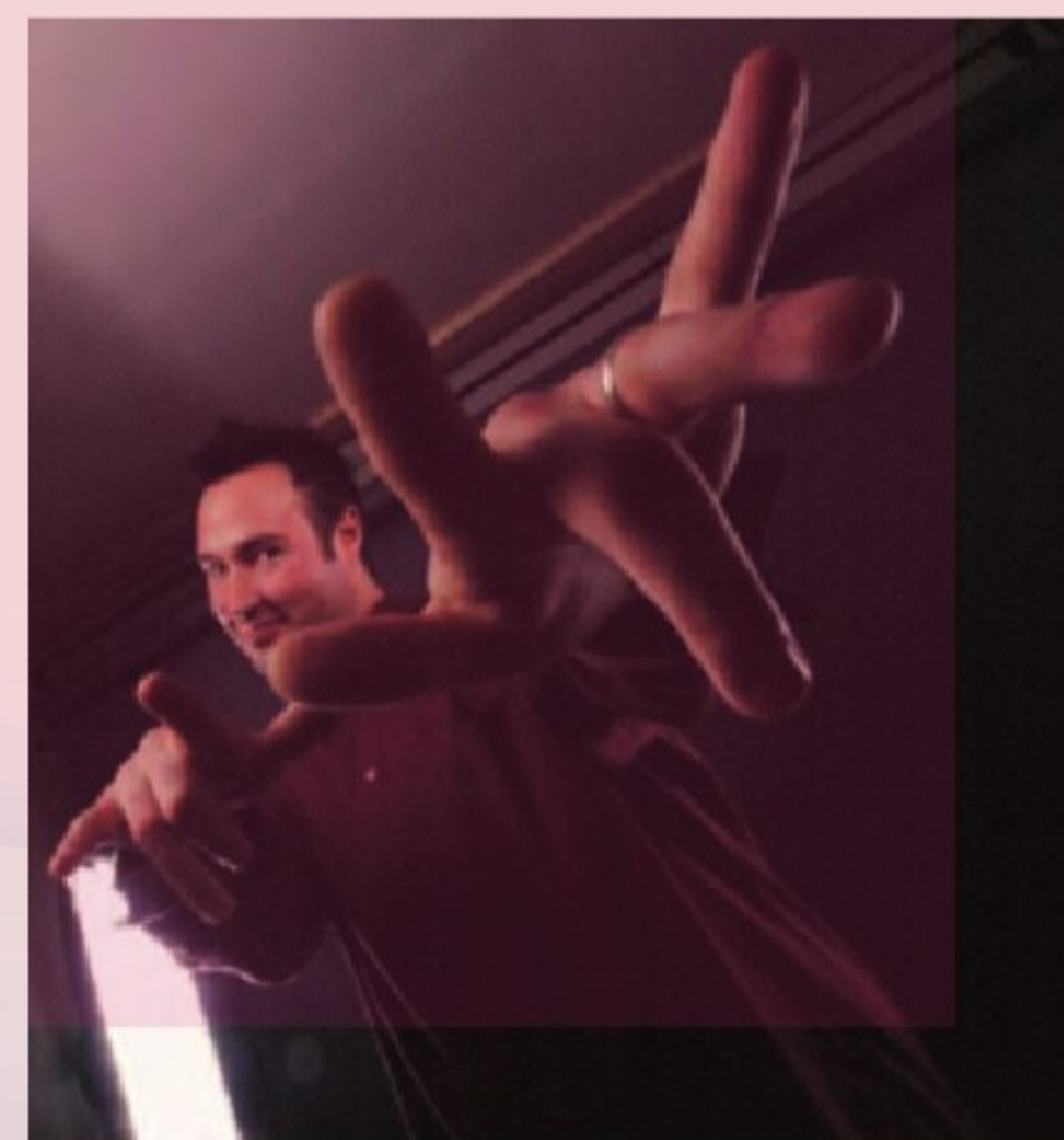
There are many other things that you can do to

help you secure that bar gig. You can bring additional equipment, play games with the crowds, or host karaoke. The key is to think like an owner. What is it that YOU have that can help make this club more profitable? Present it, sell it, then provide it.

And for your own bottom line, make sure to get paid for what you do. If you are talent then get paid for your performance. If you are providing gear for rent, get paid for rental equipment. If you are bringing people through the door, get paid as a promoter. In the end, get fairly compensated for what you produce.

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Steve Clayton (DJStu) plays across the country, from Washington, DC to Los Angeles. In nine years, he has grown his DJ company (www.soundskilzdjs.com) to a 9-system operation, and has branched out into booking events and doing production (www.soundskilzproductions.com). Steve was recruited to teach events management at the University of San Diego, UC Riverside, and the industry-renowned Orange Coast College. Steve also operates The Event Inventor.com (www.theeventinventor.com) to help entertainers grow their businesses.



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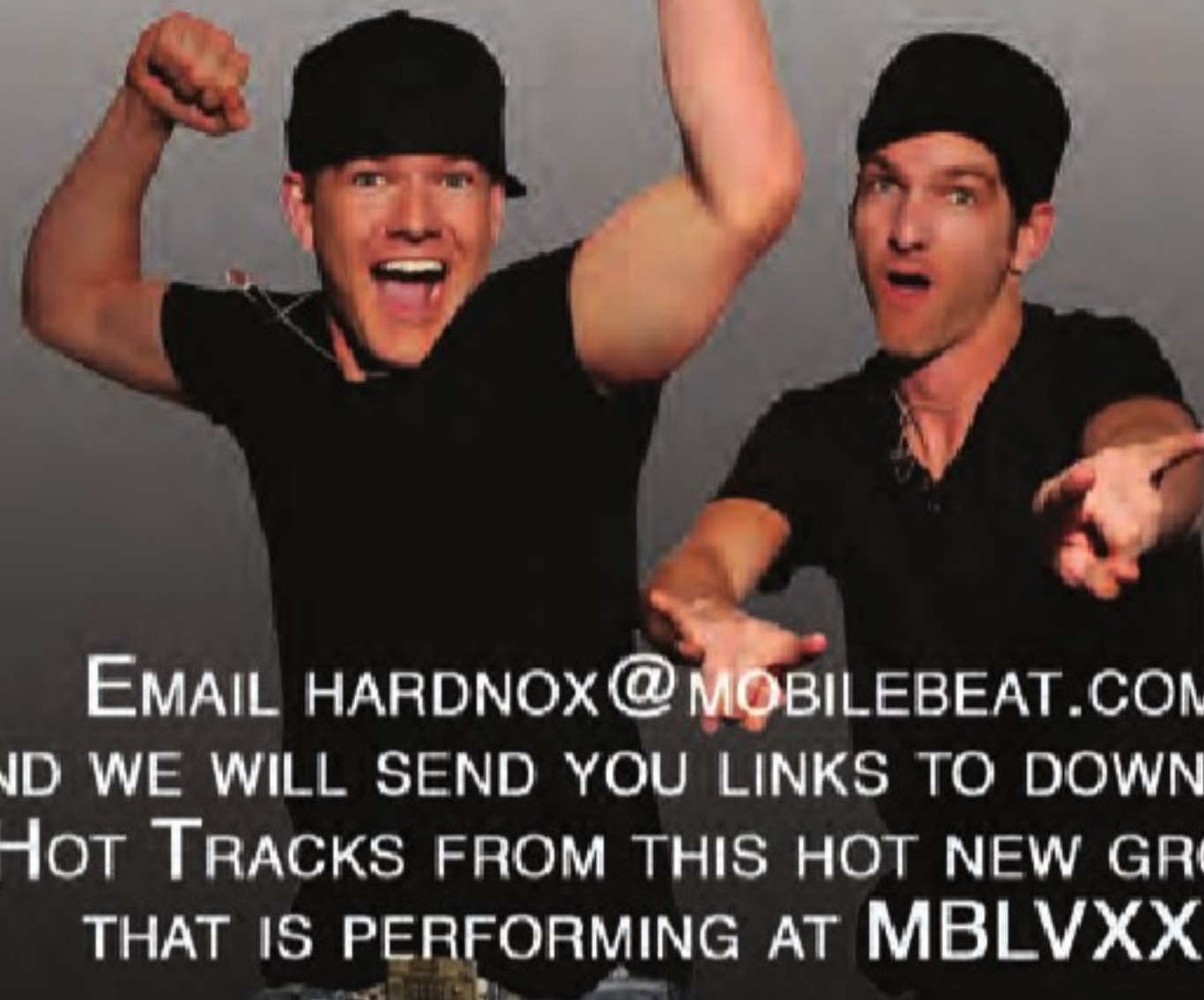
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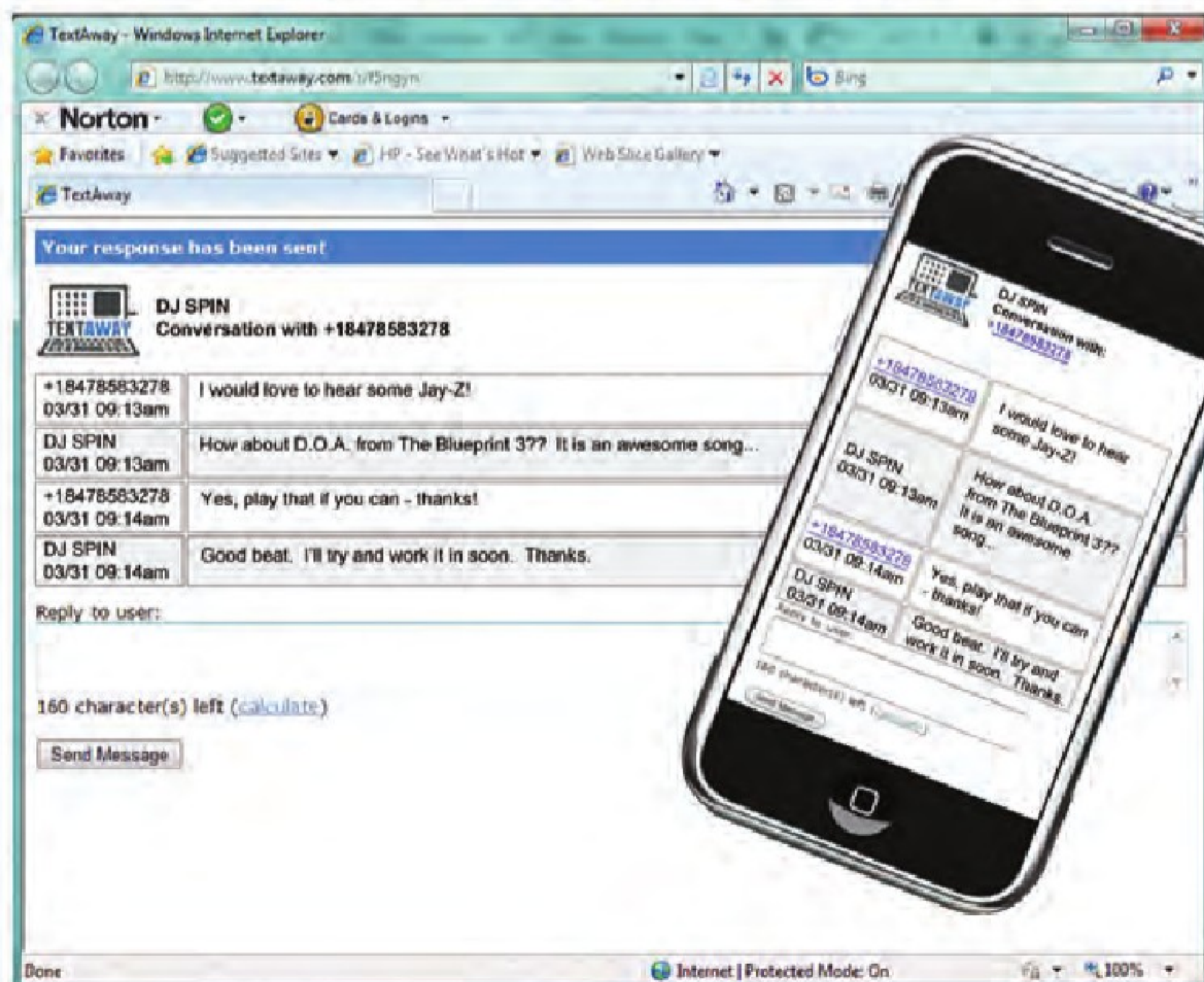
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There's a Warrant Out for Your Musical Arrest

BY JAKE FELDMAN •

A quick chat with the bass master of MB's 20th B-Day Bash house band, a.k.a. Warrant.

Jake Feldman: I'm here with Jerry Dixon of Warrant. Just a quick introduction of the band: Over eight million albums sold; five #1 MTV music videos; two Top 10 albums and three Top 30 albums on the *Billboard* charts, as well as five Top-40 singles. "Cherry Pie" is the #2 most played song in gentleman's clubs all around the world. They have been featured in *Guitar Hero 2*. And they have performed well over 2,000 live shows. They're going to be at Mobile Beat Las Vegas 2011 on February 2nd. That's Wednesday night at the Riviera in Las Vegas...

Jerry Dixon: Hey, hey. Thank you for the wonderful introduction.

J F: Hey, no problem. Thank you very much for agreeing to come out and do Mobile Beat Las Vegas for us...Can you tell us how Warrant got started?

J D: Well, we basically started back in about 1983. Eric and I started Warrant way back when, back when the club scene in Hollywood was like a big deal, with the Whiskey and the Roxy and the Troubadour and stuff. We just kind of grew up in those ranks, and it was just a good time for rock and roll. We managed to secure a record deal and put out the first record, *Dirty Rotten Filthy Stinking Rich*, in 1989. And the rest, my friend, I guess is history, you know? Still rocking and rolling.



J F: That must have been amazing, coming from the Sunset Strip...Can you tell us a little bit about that time? That was just insane, I bet.

J D: It was cool, you

know? I guess the whole thing was kind of created because everything was so close down there. That's what really made it fun, that you could go to the Roxy and see what they had and stop into the Rainbow, then walk down to the Troubadour. Everything was within like a square mile. It was just a good time..kind of like street parties with venues attached...

J F: ...and we can't wait for you guys to bring some of those good times to us at Mobile Beat Las Vegas in 2011. The band has been all over, melting faces all around the world in 2010. That's some great longevity for you guys. Can you explain a little bit about why guys remain so popular on the live scene, still putting out new albums, still rockin' it?

J D: Yeah, you know, there's been a lot of highs and a lot of lows. And I guess we've been through the grunge and a lot of fads and disco, you know? It hasn't always been pretty, but we've somehow managed just to keep doing what we do. And at the end of the day, really it's just a fight for life, you know?

So it's just a matter of being persistent and just continually making new music and being viable that way, as well as putting on a good live show. So just persistence and stubbornness, I guess.

J F: On another topic, an interesting DJ industry connection: I hear you guys are big friends with one of the industry's biggest supporters, Ben Stowe of NLFX Professional.

J D: Yeah.

J F: Can you tell us a little bit about how you know Ben?

J D: Well, we met Ben through My Star Sound Cable. It's an audio cable company that Eric and I and Joey at one point worked with. Ben came in and we started doing all his lighting and DMX cables and stuff like that.



His company really took off. So we kind of helped him get his professional cable and connectivity products sorted out, and just became friends along the way. Ben's a great guy.

J F: Has he given you any lectures about how DMX cable is different from XLR cable?

J D: Oh, yeah. He's very smart. He knows what's going on, that's for sure.

J F: Can you tell us what a live show is like in 2010? I saw you here in Iowa and it was a fantastic show. Robert Mason is doing awesome on lead vocals. And can I tell you, he looks a little bit like Kevin Bacon from far away, just a little bit, singing for you guys?

J D: Yeah, I've heard that before. He does have that Kevin Bacon vibe. Kevin don't got his voice, though, baby!

J F: That's the truth.

J D: Well, basically we just really play. We try and make a conscious effort to play all the hits and play all the older stuff that people are very familiar with. We just get up there and do probably about five songs more than any other headliner in our genre. We play about 18 songs. Just in your face, man. Just a good time and try and keep the energy level up and kick everybody's butt.

J F: I can't wait. The actual venue is overlooking the Las Vegas Strip on the 24th floor. It's called the Top of the Riv, and it's going to be fantastic with you guys melting our faces on February 2nd.

MB

Cupid Strikes Again

ORIGINATOR OF THE CUPID SHUFFLE PHENOMENON
POISED TO BRING ANOTHER FLOOR FILLER AT MBLVXX

BY RYAN BURGER •

With a worldwide dance sensation under his belt, YouTube-discovered R&B artist, Cupid is ready to hit the dance floor hard again.

Ryan Burger: ...Cupid, tell us a little bit about how the world found you and about the shuffle that made you so famous.

Cupid : Well, first of all, thank you for having me. Secondly, pretty much, the "Cupid Shuffle" was something that we just kind of did in the back yard of the studio one day. With the evolving of YouTube and the independence of many artists now, Atlantic Records called me because they saw how big it was in the South on YouTube. Of course, contrary to a lot of DJs who'll be on the radio, they didn't think it would really blow up. Fortunately, due to DJs like yourself, this song ended up being a worldwide phenomenon; probably one of the biggest dance songs of all time.

R B: Uh huh. It's taken off over the last three or four years, and it's bigger than Chubby Checker with his Twist...I'm sure you'd love to be remembered 50 years from now.

C : Yeah.

R B: So what have you done since "Cupid Shuffle" took off and the whole world found out about you? Tell me about new tracks, traveling around, the whole thing.

C : I mean, I've been all over the globe. We've toured from Dubai to Okinawa, all the way to Cologne and Bonn in Germany. So we've been traveling quite a bit. And the fortunate thing about it is many times you see a lot of artists drop 10 songs and be out of here by the next year. But me, I'm blessed with a song that's going to allow me to be able to tour for the rest of my life, you know?



Mainstream music is great, but when you got records that stick to the wall, that to me is a lot better than having a short-term success. So fortunately I'm going to be here doing music for quite a while.

R B: I know the big new song that you want to teach all the DJs is "Teach Me How To Wobble." It seems clear that you like to do the instructional dance thing,



showing people style. Tell me about the other songs.

C : Well, of course...I'm an R&B singer. So my album has a lot of different elements to it; a lot more substance. But kind of now, the world don't want to hear that. So you've got to give them what they want. So that's what I came in the game doing.

Of course, people always see you and say, "Hey, you just make dance



songs," but that's the people who don't really take the time out to listen to the rest of your music. But single-wise, of course, we've got to dumb it down and make it real simple. So of course, "Teach Me How To Wobble" is definitely a song that gets in your skin, makes you want to hit the dance floor, and has another dance element to it.

R B: Okay. So when you're appearing out with us in Las Vegas in front of a thousand or so mobile DJs from across the country, what will your performance be like? Are you going to get out there and mix it up with the DJs—show them how to do everything right? Tell me about the show.

C : Well, the one thing about my concert that's different from other people's is I create an environment where I'm not the main attraction. It becomes one big ole' party. You know what I mean? So a lot of artists get up there, and you're sitting...you're watching them. You're bored after ten minutes. Well, me, I keep the crowd involved. So believe me, every DJ in that building, if they got any rhythm whatsoever, I'm going to have them on the dance floor or on the stage, cutting up.

R B: Even a straight, boring, white guy like myself that can barely do the Cupid Shuffle, I'm not going to have a problem moving with you out there, am I?

C : Dude, I will teach you how to dance in one day.

R B: You'll give me some soul.

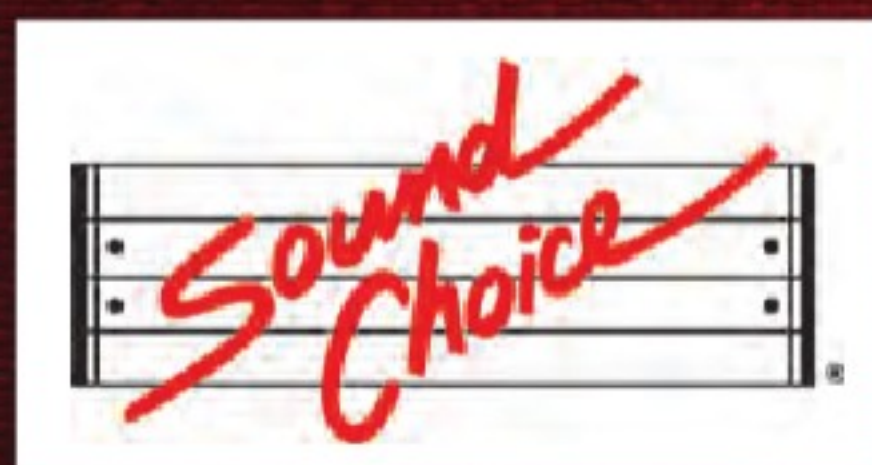
C : I'm going to bring a big bag of it.

R B: Very cool. Just a quick couple words with Cupid, about what he's been doing...how DJs have embraced the Cupid Shuffle, and hopefully are going to embrace some of his newer tracks and help him stick around on the charts...Cupid, thanks for joining me and we'll see you in Las Vegas.

C : Thank you, my man. I can't wait.

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THE BOOGIE HILL FADERS ROCK DANCEFLOORS WITH A UNIQUE REMIX CHEMISTRY



While many DJs and audience members alike think of DJing as a solitary endeavor rather than a team sport, sometimes certain DJs find a perfect foil in one or more other jocks and team up to become greater than the sum of their parts. The Boogie Hill Faders, hailing from the wilds of the “great white north” in Alberta, Canada, are just such a duo.

DJs Nitro and bigD both grew up in the small oil town of Fort McMurray in northern Alberta, where they both got started DJing for junior high school dances, worked the local mobile scene, and both evolved into sought-after club DJs. bigD has 11 years under his belt in the DJ world, while Nitro boasts 16. We pick up the story with Nitro...

Nitro : ...a couple years ago, bigD and I crossed paths again in a nightclub we were DJing at in Fort McMurray at the time, and decided to get together at see what we could make happen as a DJ tag team.

bigD : ...I started out in Edmonton in the club scene. Kind of started out before that, even, as a musician, playing drums...I think 11 years old is when I started. And from there, moved into the studio, doing a lot of session work as a drummer; it paid my way through university...it seemed to be a natural progression to go into DJing after working in the studio and production side of things.

Then Nitro and I crossed paths, originally in Calgary and then back in Fort McMurray again...We realized that there's a lot more to DJing then just one person sticking on a show. And what we kind of started to do was evolve this live mash-up-remix style...[where] there's two and three and sometimes four songs going at once.

...So every night is different. We're rolling with no predetermined sets. And we read the crowd, and what ends up happening is that with the live mashups that we end up doing, that then bleeds into the production side of things. So then we take the stuff that we did in the club, bring it in the studio, and then bust out the remixes from there.

Nitro : Yeah. Creatively, what we find is that when we're out doing our live show, and because we don't get caught in static sets, per se, we end up getting really unique and trying some really different things. And when it works and when it sticks, we'll come offline after the show, bring that stuff into the studio, and refine it.

So that's kind of our process. A lot of guys end up doing the production first and then playing it out, where we're kind of reverse in the sense that we test the waters as we're there and as we're in the moment. And we find that that gets the best indication of if something's going to work or not because if the crowd is popping and people are feeling what you're doing in that moment, then it's a little easier to go back and do production based around that.

Mobile Beat: You have the energy and you're working right off of it; it's feeding off of you...And you're not keeping with the standard music that everybody thinks they can remix because it's got a similar beat. You're finding a way to put songs together that people wouldn't have thought of, and that could only have really come from a live environment. So I can see exactly what you're talking about.

Nitro : So our live show...There's obviously bigD and myself, both DJ at the same time. A lot of tag team DJ setups will have, say, a hype man or MC and then a DJ, or even two DJs. But what we found was that a lot of these type of setups have one DJ doing a lot of the legwork and then there'd be a switchover and then another DJ would tag in, which is great.

There's a lot of skill and a lot of guys who do that well.

...[But] we wanted to really focus on the music and the crowd and the energy. And by having two of us both engaged, DJing at the same time, it enables us to quickly change songs...we're able to be a lot quicker because we go song for song.

So, as bigD is playing a song, I'm cueing up something, getting ready to jump in. It might be an a cappella; it might be a sample; it might be a beat. Or it might be a full song...I'll let him know that—it's kind of funny: It looks like a pitcher-and-catcher kind of scenario in baseball. We're giving each other hand signals and head nods and all different kinds of sign language to let each other know at what point of the song we're coming in; if we're coming out on the chorus, mix out there, that kind of thing. Or hands off, let me take it from here, I got it for a song or two if we're going to maybe jump into something real quick or if I've got an idea for a sample or whatnot.

bigD : Yeah. It's important to note that our setup is two FULL DJ rigs. So it's four turntables, two mixers and our Serato units. Each player is going full steam ahead at all times. Like Nitro alluded to, it's not a tagging-in aspect as much as it is two guys complementing each other...

Nitro : ...We talk about it almost the same as jamming if you were in a band, if you had a couple guys with guitars jamming. And that's the feel that we're going for.

M B: Do you guys still do mobile gigs? If so, how do you handle that kind of performance differently?

Nitro : Well, the mobile stuff—I can't lie: The money is good. It's just good money and it's hard to turn away when somebody comes and asks you to do a wedding. We get a lot of our requests for mobile bookings through our Boogie Hill brand, which is something that's really neat and we're actually paying a little bit more attention to that right now. And we're finding that a lot of people in our age category are looking for something different than the typical wedding DJ and they want something a little more interactive and a little more fun from the performance standpoint.

So we've been taking a closer look at mobile as supplementing. Because club gigs are great, but you're on the road a lot. You're really just limited to Friday and Saturday nights. We try to make sure we're looking at peak times and peak days to get out and do our club gigs. But there's a great environment for being able to have our Boogie Hill brand marketed through the mobile scene.

I just did a wedding on Saturday night for a good friend of mine from my hometown. And it ended up actually incorporating a lot of our productions and remixes that we've done under our Boogie Hill banner...and I've been getting good response.

bigD : Yeah. The great thing about the mobile scene is that it is different from the club scene. And what that does is it provides a whole new influence, a whole new generation of people at times. And the thing is, inspiration is everywhere, and the variety of music to remix is everywhere. You wouldn't even realize. You've got some people coming up to you that are younger or older and they come up and provide

SEMINAR PREVIEW

The Art of the Reup: Deconstructed

The Boogie Hill Faders (BHF) are known for their unique, club-focused brand of music production and have made an impact on dance floors with their trademark "Reup" sound all around the globe. For the first time ever, they are releasing their remixing and mashup production secrets to the masses in their MBLV session, "The Art of the Reup: Deconstructed."

The level of detail put into every one of their productions reveals a sophistication and polish that is unrivaled in the popular DJ remix and mashup community. They've combined the best practices of studio remixing and generating live mashups to create a new hybrid production style they call the "Reup."

They define the Reup as "A fusion of popular remixing production methods with creative mashup techniques." It's the best of both worlds; the polish of the studio remix and the street sensibility and pure rawness of the mashup.

They'll release all their dirty secrets and details on their Reup format, including studio mastering and production techniques, from the basic building blocks to the finished, mastered product. You'll get all the tips and tricks and experience hands-on the best tools to create your own popular remixes and mashups.

Explore editing samples, learn basics of hard and soft synths, plugins, drum loops and building rhythmic elements, applying effects, looping, time warping, working with acapellas and instrumentals, and pump compression techniques which are guaranteed to improve the quality of any remix or mashup project.

Pump compression is an essential tool in creating a remix or mashup with any studio-quality sound. It's an advanced technique, but easy to learn and apply. Most DJs know the sound, but don't know how to achieve it. Pump compression can be applied in many ways, including two popular methods that the Boogie Hill Faders use, and define, as "Forward Pump Compression" and "Reverse Pump Compression." Apply the technique to your next remix, mashup or production and you'll unlock a world of possibilities that couldn't be achieved otherwise.

This is only one technique you'll learn about in the Boogie Hill Faders' session. In addition to deconstructing BHF's biggest hits, you'll also learn how to remix or mashup any song in your own style, and have it sound clean and professional. What you'll learn can be applied to any software program on the market, so you'll have the foundation to tackle any project, on any platform, with the best methods in practice in the industry today. **MB**



a request and then you see the response to that song in the room and you realize, you know what, there may be something to this. So we'll take that variety of inspiration and apply it...

Nitro : ...we really wanted to have a product that was different from the other remix/mash-up DJs out there, so we identified that focusing a little bit more on the retro party track scene enabled us to dig really, really deep, and it enables us to

still be able to have something different. So we're focusing on stuff that the other remixers and the other mashup guys aren't really focusing on.

...[when] we offer our remixes up on remix services and whatnot, we find that people respond better to stuff that's a little deeper...we try to stay away from the Top 40 mashups or remixes as well.

bigD : The most important thing is that no matter what the avenue or what the venue is, we want to have a good time, and it's contagious...as long as we're having a good time we don't care where we're playing...Whether it's a club, a wedding, a corporate event—it doesn't matter. It's the energy. As long as everyone's having a good time, we're having a good time. That's the most important thing.

M B: Here's a remix challenge for you, for upcoming Mobile Beat Vegas show: Warrant vs. The Village People. Maybe a little bit of "Cherry Pie" and "Macho Man"...?

Nitro : Warrant against The Village People? ...I just wanted to make sure I heard you correctly. That's a big challenge, but that could be a fun challenge. Absolutely.

bigD : I'm absolutely jumping right into that. Yeah, absolutely. We could do something. We'll put something together for you.

M B: Where do you see yourselves going in five years?

Nitro : Honestly, we're both day jobs. I'm married; bigD's got a full-time girlfriend here. I've got a baby on the way. We'd love to be able to take this to where we can tour around and go to other cities consistently...But right now, I think our

focus is more on brand exposure, getting people knowing about the Boogie Hill name and focusing on our production... we really feel that focusing on the production side of things right now will set up a good foundation for when we maybe take a look at being more full-time with the touring/live show element.

bigD : It's not necessarily the quantity of shows. We really focus on picking shows that we know we're going to have a really good time at, like these event shows...Playing quality shows, getting quality remixes out and making sure that you hear the Boogie Hill Faders name and you know that there's quality behind it.

Nitro : Yeah. Over the last year, some of the shows have gotten a little more notable. We've done the Calgary Flames NHL team Super Skills competition in January...We actually DJed from the penalty box for that gig, which was really cool -- one of the coolest DJ setups we've had.

We've also done Alberta Fashion Week. We did their wrap party. We've also done the Rosies, the Alberta Film and Television Awards, where we were set up on stage to actually play music before and after the show as well as playing music while the awards recipient was coming up to get their award and do their speech.

So with shows like that, we're just trying to differentiate ourselves from the typical "let's just go to a club and have a club night." You've got to be creative. And I guess that comes

a little bit from having a mobile background, being able to look around and seeing different ways to try to get out there.

bigD : Oh, definitely...We're able to look at other venues and see opportunities there and say, you know what, that's a great spot for us. We can get ourselves in there, we'll have a great time. And hopefully the people around us have a great time, too.

M B: Fantastic. So we know that at BoogieHillFaders.com readers can find out a little bit more about Nitro, bigD, and the whole Boogie Hill Faders scene.

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VMS4: Rock-Solid Digital Workstation

AMERICAN AUDIO OFFERS SERIOUS CONTROL AND BUILT-IN BACKUP FOR SECURE DIGITAL DJING

BY BRAD DUNSBERGEN •

The new VMS4 controller from American Audio is one of the latest entries into the all-in-one controller market. The VMS4 is PC/Mac compatible and offers a distinct advantage over typical software controllers in that it uses a four-channel switchable MIDI and analog mixer, instead of just MIDI control like most other similar units. This combo technology, dubbed MIDILOG™ by American Audio, can be of great use in the event of a computer crash; with the VMS4 all you would need to do is switch to one of your analog back ups.

To get you up and running right out of the box on the computer side, Virtual DJ LE software is bundled with the VMS4. But for those who like to use Traktor products, the VMS4 is also natively supported using MIDI Command File downloads available on American Audio's VMS4 website at www.vms4dj.com. Not to worry though, if you use other DJ software, the VMS4 is compatible with any software that has a "MIDI learn" function to map software controls to the hardware control surface.

HEAVY-DUTY DESIGN

Upon receiving the VMS4 the first thing that you may notice is how heavy it is, compared to other controllers on the market. The entire chassis is made of steel and weighs in at nearly 13 lbs.

At 19" in length, 12.75" width and 1.5" in height, the VMS4 is not portable in the same way as other controllers. It will not fit in your average sized laptop bag. Obviously, American Audio was going for the feel of a solid piece of "real" gear, designed for heavy-duty performance. With its rubber corner protectors/feet attached and placed on a table, the VMS4 is rock solid, even while you're scratching like crazy. (In lieu of a totebag, actual road cases are available for the VMS4; more info is available at the website.)

Power for the VMS4 is taken care of by either just plugging in the supplied USB cable or using the supplied 5v power supply. It is recommended that the 5v power supply is used if possible. Just using the power from the USB port, the lights on all the controls are dimmer and harder to see in low light. It's important to note though, that in case of a computer crash, the analog side of the mixer will still work, even when only on USB power.

ANALOG BACKUP FOR YOUR DIGITAL...BUILT IN

The MIDILOG™ mixer section of the VMS4 is outstanding. All faders and knobs are very smooth and feel nearly as good as mixers costing many times more. The analog inputs are RCA. Channels two and three are selectable line or phone inputs, with ground lugs for turntables. The mixer features four independent faders, and each channel has gain, treble, mid and bass controls. The crossfader is replaceable, and is Innofader compatible. Each channel also features an on/off button for cueing. Rotary controls are provided for main out, main balance and booth out. Central level indicators switch between showing master output level and channel gain level when the cue buttons are pressed.

For mics, the front of the unit provides on/off, gain, treble, mid, and bass controls for the two mic inputs (XRL-1/4" combo jacks) on the back of the unit. At first, using a standard Shure SM58 microphone, I got distortion no matter where the gain was set. Upon some research I found that the unit is optimized for use with high-impedance mics. I remedied this by using my E-V wireless with the gain turned almost to minimum.

Also on the front are selection switches MIDI or analog modes and crossfader channel assignment. There is also a normal/reverse crossfader switch for hamster-style scratching. The cue mix, cue gain, crossfader curve adjustment and headphone jack are also located on the front panel.



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COPIOUS CONTROL OPTIONS

The controller section of the VMS4 is laid out in a logical fashion; any DJ who has used a MIDI controller before should not have a problem with it. One of the biggest features of the controller section is the "Velocity" touch-sensitive jog wheels. When the platter is touched in vinyl mode it will immediately stop the player and scratching can be accomplished. In jog mode, when the platter is touched the jog wheel can be moved clockwise to pitch bend the track up or counterclockwise to pitch bend the track down. Rubber rings around the wheel edges help avoid unintentional track stoppage and also allow pitch bending in vinyl mode by moving the platters clockwise or counterclockwise while only touching the rubber ring.

The controller section also includes four CUE, IN, OUT, RELOOP and LOOP buttons. If a cue point is not set to each of the cue button a feature can be used called "cue on the fly". This allows you to set a cue point without music interruption. If a cue point has already been assigned to one of the four CUE buttons, and of those buttons is pushed that has an assigned cue point, the music will continue to play from the point in the track that the cue point is set up. Each channel has a pitch slider and also pitch +/- buttons that can be used for instant pitch up and down.

The VMS4 also features touchpad and touch strips. The touchpad functions the same as on a laptop with right and left mouse keys. A very helpful addition, which helps you keep your hands from having to jump to your laptop or separate mouse to

navigate around your software. The touch strips are user-assignable to different software controls.

Another part of the controller is the effects section. The select encoder knob is used to scroll through the different effects. The control knob is will set the value of the selected effect parameter. For example this would be used for the wet and dry for the flanger effect or the length of the backspin effect. The sample section select encoder knob is used to scroll through the various samples. Play button is used to play the selected sample and the record button is used to a sample.

The main outputs for the VMS 4 are balanced XLR and unbalanced RCA. At first I found that the balanced output seemed a little on the low side compared to other mixers that I have used. I originally had the output set at 0db on the level indicators. Upon further reading of the manual I found that for optimum output each channels gain needs to be set to peak at +4db and the master also set +4db. With all controls set as the manual states, the output sounds fantastic.

Overall I have been very happy with the VMS4. I have done about six events with it so far and had zero problems except what was stated previously with the microphone section. With a street price under \$500, I think you will be hard-pressed to find another all-in-one controller of this caliber and value. **MB**

www.vms4dj.com / www.americanaudio.us

MBT's LED GIGPRO: 4 for the Road

BY J. RICHARD ROBERTS •

Up until very recently “lighting” and “easy” weren’t exactly close in the lexicon of most DJs. As a general rule, lights either had to be hooked up to some sort of dimmer/chaser, DMX controlled, or left in sound active mode. This added up to two things: increased set up time, and decreased vehicle space. While the other components of the DJ rig were getting smaller, lighter, and easier to transport, lighting remained large, bulky, and often difficult to set up.

Finally, changes were made to lighting that included “ready for the road” LED sets, which were easily controlled, and didn’t necessarily always need to be left on the sometimes-cheesy sound-active mode. MBT—doing their part to reduce gray or lost hairs on the heads of mobile DJs everywhere—recently released the LED GIGPRO to fill this need, and put their

stamp on what has become a new standard in lighting: LED.

The LED GIGPRO consists of four LED wash fixtures connected to a T-bar that serves as the control center for the package. No assembly required: The GIGPRO is essentially ready to go out of the box. Built-in chase programs and sound-active mode are all made functional by a four-pedal foot controller that makes operation of your wash lights a hands-free affair. Option-wise, the foot controller features presets, sound-active, freeze, and blackout. For a more intriguing show, accessing some of the system’s additional programs can be done by pressing the “sound-active” and “preset” buttons together.

Transporting the compact lighting system is a relatively pain-free endeavor as well. The LED GIGPRO comes standard with a custom carrier the size of a guitar case. At only 37.5 lbs, the package can be carried by almost anyone without the threat of serious back trouble in the future.



720 three-watt LEDs give the fixtures the ability to fill any dance floor with a bright wash, and also provide the option of RGB color mixing. Along with its vibrant colors, I was impressed by the GIGPRO’s true white light mix, which lacked the blueish tint sometimes created by similar units.

MBT has set its sights squarely on mobile DJs with the LED GIGPRO. A refinement over similar systems, this unit offers more control options than much of the competition. One minor drawback I encountered is a short controller cable. In future incarnations of this package, I can see the cable being longer. Also, adding more programs and maybe a few more control features would increase the versatility of this unit.

During my run with it, the LED GIGPRO performed remarkably well. The ease of setup, use, and aesthetic quality (no cables hanging unkempt from the T-bar) make this a great unit for any mobile DJ. **MB**

www.mbtlighting.com

“Showing” Off New Lighting

BY RYAN BURGER •

The LDI Show (www.ldishow.com) is a regular stop on the trade show circuit for Mobile Beat, where we find out about the latest in lighting and some sound products that are getting prepped to hit the DJ market. Many of these DJ-centric pieces end up making their actual production debuts at the Mobile Beat Vegas Conference. (In other words, the cool prototypes and demo units are at LDI, but you can BUY them first at Mobile Beat!)

Immediately upon entering the front door, we hit the American DJ Group of Companies (www.americandj.com),

including Elation, American DJ, American Audio, Global Truss and more. For mobile DJs, the most interesting piece we saw was the Hypnotic, which is due out in the first quarter of 2011. It’s an LED and laser combination piece that will project some really cool ambient lighting, providing a three-dimensional look across the dance floor. In the American Audio section, the new VMS4 controller continues to get attention as a solid performer for digital DJs. Look for our review in this issue.

Finding new gems in the rough is always a fun part of LDI, and this time we found Sound Barrier (www.soundbarrier.com), a Miami, FL-based manufacturer that was showing a video mixer (the SVDJ1000), their Journey all-in-one systems and some powered and unpowered speakers. Look for them at Mobile Beat Las Vegas this

February.

Back to lighting, along with their usual array of high-quality lasers, Omnisistem (www.omnisistem.com) also featured some unique products, such as the Wireless DMX Uplighting System that contains 12 lighting units, a custom roadcase with power recharging, a wireless DMX controller and more. At around \$3,600 this is a easy way to jump into uplighting quickly.

Over at the Irradiant (www.irradianthq.com) booth, new VP of Sales and Marketing John Brown was poised to lead this younger brand more forcefully into the North American market, with a whole new family of lighting effects. Look for them to have a significant presence at Mobile Beat Vegas show.

Florida-based CHAUVET (www.chauvetlighting.com) was showing a wide spectrum of new products in a fantastic new booth arrangement, including the Cirrus™, Q-Beam™, and the innovative Satellite™ system. The Satellite is a cordless, rechargeable battery pack that is used to power CHAUVET’s growing collection of Satellite-ready fixtures. Another product that really captured my attention was



Another gem: the H2O Screen from Salvin (www.salvin.biz).

TURN TO PAGE 56



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Digital Wireless Comes Down to Earth

PREVIOUSLY REMOTE TECH MADE ACCESSIBLE BY LINE 6'S XD-V DIGITAL WIRELESS MIC SERIES

BY JAKE FELDMAN •

Once upon a time, digital wireless microphones were not readily available to Mobile DJs. Whether it was due to price, scope, or application, none of the available options fit DJs' needs; and it seemed that no one was paying attention to this potential market. Finally, this year some major players in the entertainment industry are taking note. More specifically, Line-6 introduced a couple of new digital mic lines with mobile DJs in mind.

Those who were at MBLVX in February 2010 experienced Line 6's XD-955 digital system, a number of which were used for all of the goings-on at the Top of the Riv event hall. The system worked flawlessly and could accommodate up to five digital mics transmitting perfectly together. In the wireless-crammed Las Vegas atmosphere, we had achieved a great feat, and for all intents and purposes the XD-955 was to be our system for the nighttime events for many years to come.

Fortunately for us, Don Boomer and his gang of perfectionists at Line-6 have kept on pushing forward with new ideas for their ever-growing wireless division. Already one of the foremost authorities in digital wireless instrument technology (acts such as Brad Paisley, U2 and Metallica use their products), they decided to incorporate even more of their

innovative, cost-effective engineering expertise into their new line of wireless mics—the XD-V Digital series.

The XD-V series has two models: the XD-V30 and the XD-V70. Both operate with the same new digital technologies, the XD-V30 being a six-channel unit with a 100-foot range, while the XD-V70 offers 12-channels and a 300-foot range.

THE DIGITAL ADVANTAGE

While the XD-955 was nestled into the 900 MHz frequency range, safe (for now) from the greedy lawmakers selling off wireless transmission ranges, the brand new XD-V series takes us boldly into the 2.4 GHz range, which is the same broadcast range as Wi-Fi. You might think that the mics would then interfere with Wi-Fi signals. But being digital is what makes glitch-free transmission in this range possible, via two new technologies. DCL (digital channel lock) encodes your signal to prevent other RF frequencies from "butting in" on your transmissions, and PDP (Proprietary Data Placement) creates "frequency diversity" by dividing each user channel into four frequencies, guaranteeing a solid connection between transmitter and receiver.

Digital wireless technology certainly has come a long way toward affordability and feasibility for the average user. In the past, static and weak signals were just necessary evils associated with analog transmissions. With digital, the transmission is uncompromising, with no static or diminished output due to distance or interference from other analog transmissions. Digital technology also prevents frequency overlap with other vendors (for example, the videographer) who may be using other wireless products. This also means that multiple transmitters can be used without trouble.

SHAPE-SHIFTING

Line-6 has added some other features that make our lives as DJs and sound technicians simpler. For instance, the XD-V series includes transmitters that let you swap out mic heads for

those of other compatible wireless mics (for those opinionated musicians who "will only work with ____ brand" I tested this with the head of the Line-6 transmitter's counterpart from Shure, and the result was indeed a classic Shure sound (not as bright as others) combined with the dependability of Line-6's XD-V digital system.

This chameleon-like behavior doesn't end there. If you do not own other swappable mics, the XD-V provides a menu of digitally "modeled" mic sounds, to change your output anyway. Shure, EV, Heil, Audio-Technica and Sennheiser are all represented. While this is not an essential feature for many mobile DJs, it's worth noting that Line 6 is the acknowledged leader in guitar amp modeling, their Pod series of devices making it possible for guitarists to get a wide variety of sounds previously unavailable to them without buying rooms full of different amps.

The receivers for the XD-V70s are rack-mountable and able to be matrix'd in road cases for applications where multiple units are needed. Line-6 has even helpfully included the tools necessary to link the receiver units to use only one antenna setup. This frees up rack space and eliminates antenna placement pitfalls.

TREKKING

We used the XD 955s (five of them) at MBLVX with great success and no interference, so once again we went to Line-6 when we heard about their new XD-V series to talk about using them on Mobile Beat's most demanding application: the 18-city summer tour. This year's tour not only covered almost 20 cities but it also ventured into some of the most congested wireless territories in the country. From the heart of the broadcasting capital of the world to just outside airport gates and everywhere in between, we were sure to put the Line-6 mic systems through some serious paces.

We used two handheld XD-V70 handheld mics and one XD-V70 lavalier mic at each tour stop. Once again, the performance was absolutely flawless for every single event. There were no dropouts, random fits of static, radio station intrusions, or interference with the house systems.



What's even more impressive, though, is that we were able to do 18 stops and we never once had to change the transmission channels on the microphones or receivers. We actually performed each night using channels 1, 2, and 3 for the whole tour.

And for those still wondering if Wi-Fi is going to interfere with the XD-V's operation, I have seen, in fact, the opposite occur. In Edison, NJ at the Crowne Plaza (a stop hosted excellently by the New Jersey Disc Jockey Network), we had special guest performers The Original Sugar Hill Gang perform a small set using three of the XD-V70s (handhelds). There was Wi-Fi in the room, and I was on it during the performance—utilizing Facetime on my iPhone to video chat with my boss, Mobile Beat publisher Ryan Burger. If you know anything about using Facetime on an iPhones, you know that it requires a strong Wi-Fi signal to chat. In the back of the room, away from the three wireless mics (transmitters) operating, the conversation worked very well. However, the closer I got to the stage, the more the app lagged and failed—meaning the mics were blocking out any interference from Wi-Fi!

I've also had the chance to use the XD-V system extensively since the tour, in more typical mobile DJ applications. At ceremonies, at receptions, and even at school pep rallies, people have been amazed by the clarity, noise-free transmission, and feel of the XD-V mics. It's also gratifying to see that singers at concerts and ceremonies all assume that these mics cost a fortune, which simply isn't true. As a matter of fact, the XD-V30 retails for around \$350 and the XD-V70 sells for just under \$500, making them more economical than any other digital microphone system out there.

EXCELLENT IMPRESSION

One word can sum up how I viewed my time test-driving the XD-V series: impressed. Really, the only minor drawback I saw with the system was the exclusion of a plastic carrying case for the XD-V70 receiver, which the XD-V30 possesses (as I know some people do not like to rack-mount mics). Great for transport, though, are the zippable cases included for the transmitters (with rubber formed inserts and space form batteries and a mic clip). Even with that minor drawback, I can say that these wireless mics are my personal favorite out of all of the mics that I have worked with.

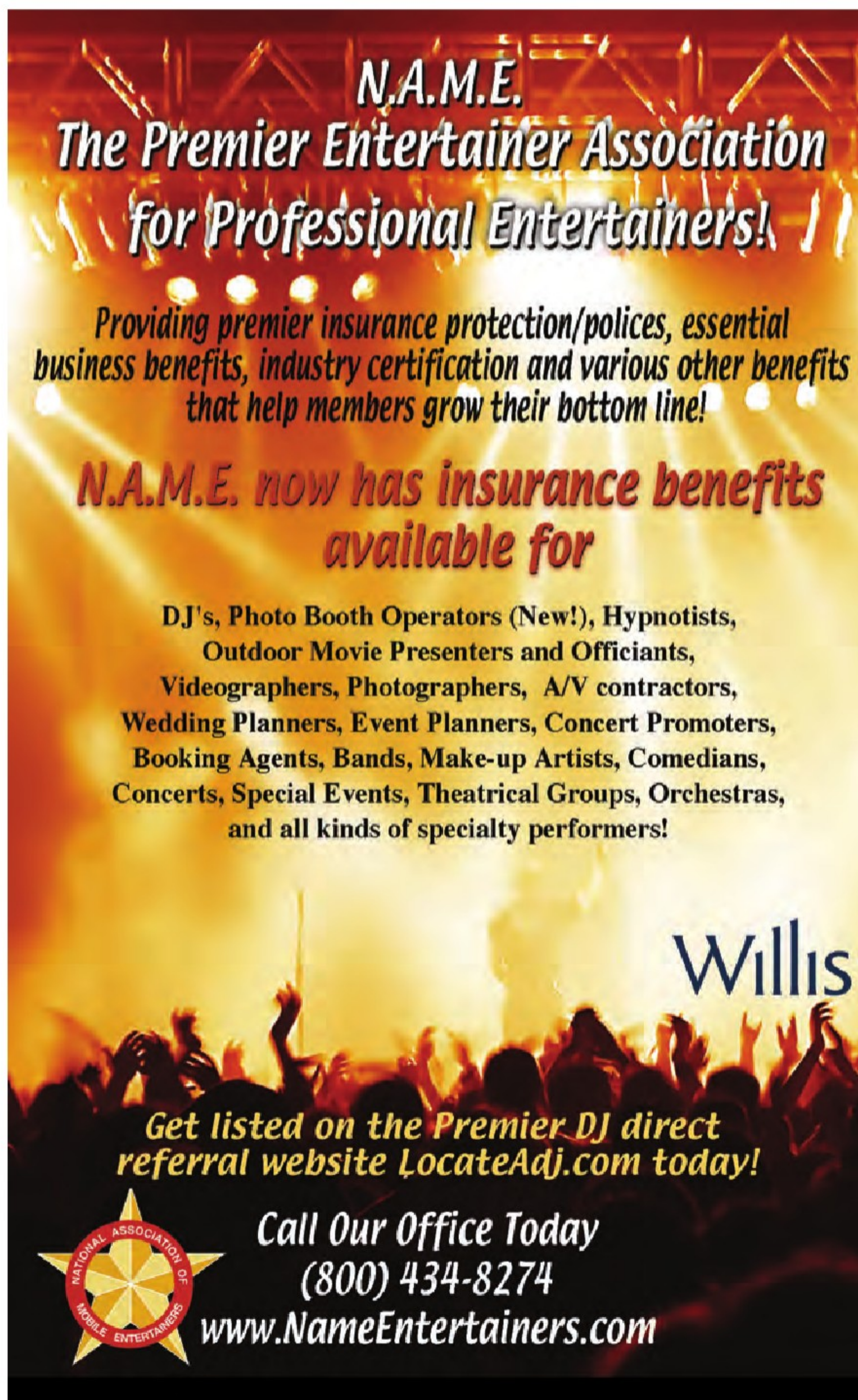
Line 6's XD-V mics sound great, feel

great, and they performed outstandingly on a national tour of major wireless markets. They allow me flexibility when working with (at times) demanding musicians. They operate in a wireless space that won't be poached by the FCC for other uses. They also are within all serious DJs' budgets. Lastly, they are from a world-renowned leader in wireless instrument technology, trusted by some of the biggest artists, tours, and applications in the

music business...and if it's good enough for them, it's great for me. **MB**

www.line6.com

When he's not rolling across the nation bringing the MB experience to DJs all over, or overseeing the solid sound at the Vegas trade show, gear editor and MB Tour director Jake Feldman covers the full spectrum of mobile DJ events, while also helping BC Productions' sound reinforcement division, which provides concert sound for events all over the Midwest.



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YES, I DID SAY THAT, BUT CHECK OUT WHY...

BY MARC ANDREWS •

In the last few years, there have been several companies that have gone after the market for all-in-one, jukebox-type DJ rig. The Self-DJ by Pristel Computing stands out though, as a complete hardware/software system combined with an organized business opportunity.

I'M AUTOMATIC

The playback unit is comprised of two identical, short-depth, 1U, well-powered Intel/Windows-based computers. The redundancy is by design, so all you have to do, if there is a problem, is boot the other computer and move a couple cables. These machines are small enough to fit in the standard-depth Gator case that houses them and still have plenty of room behind them for running cables. A power unit is conveniently rack-mounted to the back of the case.



While you can easily hook up USB keyboards and mice to it, the Self-DJ's real power is in its 19" water-resistant LCD touch screen that can control the preloaded Self-DJ/Concrete DJ software. The software is geared for someone who has

no experience in DJing. As a professional DJ, I kept looking for the cross-fader...and then realized that it's not there. This system is locked down for public use, where everyone is the "DJ"—more like

a coin-op jukebox than the average DJ rig. Beyond merely requesting a song, even the basic controls are only visible via a password. The renter is given the basic password, which lets him or her perform elementary DJ tasks like changing volume, doing basic fades between songs, and setting the EQ. This person can also monitor songs separately from the main speaker output, to cue up tracks, if necessary.

There is also a second-level password, which is for Self-DJ affiliates who can change system configuration, perform maintenance, etc.,

and should never be given out to the person renting the system. As for maintenance and program updates on the machine, I would recommend hooking up a USB keyboard and mouse, although you can easily do all the updating from the touchscreen.

The reason for these limitations is obvious: When you are renting systems out to the general public, to be run unattended, manual controls create problems. For example, with the fade-out button available, anyone could come up to the unit and fade someone else's chosen song.

MONEY-MAKING MUSICAL BUSINESS MODEL

Self-DJ is available as a full system to get you up and going as an affiliate, with the computers offered separately or as part of a package deal. Since the average mobile DJ already has the usual powered speakers and music, they can get a deal that includes only what's needed. As part of your affiliate relationship, you are provided with start-up help, a training program, an operations manual, and ongoing support.

While some DJs criticize jukebox systems like Self-DJ as a threat to their businesses, the basic concept is designed to help them capture a segment of party business where they are actually "leaving money on the table." Most serious DJ companies charge prices that are out of reach for many potential clients. Rather than turn away someone who can't afford your full fee for their event—and rather than cutting your price!—Self-DJ and other such jukebox-style systems offer a way for you to still get paid while providing high-quality, room-appropriate music playback for lower-budget clients (thus short-circuiting the temptation of the iPod+boombox event).

Another plus is that while you are making less on the event, you are also spending much less in time and labor. Consider one possible scenario: You spend a few minutes dropping off and setting up a Self-DJ rental system early on a Saturday, then head over to your wedding reception gig later on. Sometime on Sunday you pick up the Self-DJ. Conceivably, you could be making extra cash on another event, while at the same time working on your main event. Self-DJ is being promoted to the general public as a way to make money, but rather than letting non-DJs make the money from rentals, it makes sense to me that DJs would want to be the ones to get the business.

FINAL THOUGHTS

I would recommend two improvements to the Self-DJ unit, one to the hardware and one to the software. Hardware-wise, building some more-accessible jacks (RCA, 1/4" and XLR) into the side of the case would make it easier to hook up to external powered speakers or amplifiers. Currently, making a sound connection requires getting inside the rack and finding a 1/8" jack for the output of the unit. On the software side, I think adding a mode with more-fluid mixing capabilities for potential "self DJs" would make the system more attractive to some clients.

"Less pay, more play...but more profit" makes sense because it's a lot less work. Rather than fear the unattended jukebox-style system, smart mobile DJs embrace the concept as another valuable income stream during this period of slow economic recovery. Go to the Self-DJ website for more info about their touch screen systems and their well-supported business opportunity. **WB**



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WEB AND RIPPLE IN ONE

CHAUVET has announced the release of **Cirrus™**, an incredible new laser, featuring a unique green and red laser web effect combined with a deep-blue LED ripple effect. The layered colored textures create a mesmerizing projection effect for walls, ceilings or any surface. You can blanket any room with a colorful web of red, green and blue.

Cirrus is a versatile plug-and-play fixture with separate controls for lasers and LED. Each laser is independently controlled for strobe speed, while the LED is fully dimmable and there is a rotation control which changes the LED and both lasers at the same time. The fixture also has three operating modes: manual, automatic and sound-activated.

The unit's power supply is UL listed and ideal for small clubs, bars and the mobile performer. At 3.6 pounds, it's extremely portable and lightweight. To see the fixture in action, check out the video at: <http://www.youtube.com/watch?v=PE4aD8ZQVyU>.

www.chauvetlighting.com



COLOR CLUSTERS

The **Revo Burst**, an intense new LED moonflower from **American DJ**, is designed to fill dance floors with light and also saturate them with color. It boasts a 46° beam angle and 294 LEDs arranged in seven clusters of 42 each that together create a fireworks-like display of light. The LED clusters strobe and turn on/off in precise sync following unique, dramatic built-in programs. See it in action at <http://www.youtube.com/watch?v=wRo1JwMHJQE>

Linkable via XLR connections, the Revo Burst can be run in three operation modes: DMX, Sound Active & Master/Slave, as well as 10 DMX Channels (4 Channel mode or 10 Channel mode). Among the user-friendly features of the unit is a 4-button LED DMX display on the rear panel. The Revo Burst's 7 clusters of light have a total of 294 sharp LEDs (84 red, 105 green, 63 blue and 42 white). Other features include 0-100% dimming and slow-to-fast color strobing.

Compact and lightweight, the Revo Burst is easy to pack and transport for mobile DJs, weighing in at just 8 lb (3.4 kg) and measuring 12"x8.5"x9.5" (312x216x239mm). The unit also features a multi-voltage operation (AC 100-240V 50/60Hz) that allows for a Revo fireworks show anywhere and anytime. Because of the LED lamp's 100,000-hour life and 20W max power consumption, the Revo Burst is as friendly to the environment as it is to any budget.

www.americandj.com

A NEW PERCEPTION OF SOUND

AKG's new **Perception Wireless System** comes with bandwidths up to 30 MHz, 8 channels per band, and excessively low-current transmitters, which are unique in its class. The series consists of a Vocal Set, with the handheld transmitter HT 45, featuring a dynamic cardioid capsule; the Instrumental Set, which comes with the pocket transmitter PT 45, plus instrument cable; the Sports Set with the pocket transmitter as well as a C 544 head-worn mic; and a Presenter set, complete with the PT 45 and a CK 99 L lavalier microphone. All sets include the SR 45 receiver, a battery and a switched-mode power supply with EU/UK/US adapters.

The PT 45, the smallest pocket transmitter in its class, runs on a single AA battery, and is compatible with all AKG MicroMics. The HT 45 handheld transmitter features gain control and comes with a capsule from the Perception Live Series protected by a rugged wire mesh cap. The SR 45 stationary receiver provides a diversity system, with XLR and 1/4" outputs

The C 544 sports headset C 544 is the newest in the series and uses a capsule and acoustics from the C 555. It comes with a professional mini XLR connector, a windscreen and four droppings.

www.akg.com



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AN ELECTRONICS EXPERT AND FORMER MOBILE DJ, BEN STOWE HAS BUILT HIS COMPANY INTO A LUMINOUS EXAMPLE OF WHAT A GEAR SUPPLIER CAN BE

BY RYAN BURGER •

To recent attendees of the Mobile Beat Las Vegas shows, Ben Stowe of NLFX Professional (www.nlfxpro.com) is a familiar face. Beyond exhibiting as a major dealer at the show, NLFX Pro has sponsored Ben's brainchild, the Pro Academy, a series of hands-on seminars designed to help DJs and others improve their grasp of the technology they use to entertain. This program has received a huge response and continues to grow at the show and beyond. (Check out the new DVDs of this material, presented with high-quality production values and informational graphics, at www.proacademyseries.com.)

Ben's background in electronics goes way back. Although he admits that "Certainly as a little boy growing up, I didn't wake up and say, 'I'm going to grow up and be president of a sound/lighting company,'" as a young boy, his family circumstances put him in just the right environment to grow into dedicated gear-head. While his mom was hospitalized for extended periods due to the debilitating effects of lupus, and his dad worked three jobs to pay the bills, he and his brother found themselves being cared for by neighbors with a TV repair shop in their house. Also a former high school and college electronics teacher, the owner became Ben's early mentor, providing him with a solid foundation in practical electronics. This interest continued to develop through high school and beyond, with electronics and robotics classes. After school, Ben struck out on his own, admittedly before he was really ready to, but ultimately, his background paved the way to success in the audio/lighting/video realm.

Mobile Beat publisher Ryan Burger spoke with Ben about his past development, present success, and future plans after a recent visit the

NLFX Professional facility in Bemidji, Minnesota. (See accompanying article for more on NLFX.) We'll pick up the conversation as Ben continues recounting his gear "geek" origins.

Ben : ...One of the ways I tried to pay my bills was by building strobe lights and color organs and things like that in high school electronics shop and selling them to my classmates. This led to a few requests from some local bands, it was like, "Hey, can you make this for us? Can you make that for us?"

The irony is that we really started out as a lighting manufacturer of sorts. I think I'm really stretching it to call it that. But anyway, we went to a local church in town. Some classmates of ours were putting on a dance and all they had in this completely dark gymnasium was a single strobe light. And we had fun, but you can only be in the room for a couple minutes before you just about wanted to pass out. And we got to talking and they said, "Hey, you can build something better than that, couldn't you?"

And so the battle of the churches was on. Some friends and I decided I would build some lights and we'd put some sound equipment together and we'd do a dance at our church. Anyway, in the process of that, somebody came up and said, "How much do you charge?" And we kind of looked at each other: "Charge? We can make money doing this?"

That led to the origins of a career as a mobile DJ. That was for 15 years. We performed at well over 2,000 events. It was a lot of fun and I really enjoyed that introduction to the DJ industry. The path led me back into the lighting, distribution, and systems engineering side, where I could really fully exercise my passions about electronics.

But I haven't lost touch with DJs at all. I walked a thousand miles in their shoes and I certainly un-





derstand some of the battles they have day in and day out, and we hope that makes us better qualified to serve them.

Ryan : Very cool. So you understand the business from the DJ's perspective...you're not just selling them a product; you're providing them with a solution...It's a different perspective than just selling a piece of hardware and making whatever money on it.

Ben : Yeah, absolutely. It's crazy, but we really do think that through. It's not a box that goes out the door...we're very relationship-oriented. Again, most of us here have some experience in the production realm or the DJ realm or the live sound realm. We come from real-world experiences. So we understand what happens when the box arrives at its intended destination, how it might be used..how it becomes part of their service, what they're selling to their clients.

And we understand that financial food chain. We want our customers to be very successful. I think successful customers can be good customers. We want them to be profitable. We want them to be doing well. And we hope that precipitates up to us at some point.

Ryan : Going back four or five years now, you and I agreed that the Mobile Beat show needed more on the technical side of things; and thus was born the Pro Academy. Can you tell people that have not been at the Pro Academy a little bit about it, and about anything new and exciting you may have planned for this year's Mobile Beat show?

Ben : Well, I keep looking for something to blow up...Pro Academy, as I remember describing it to you and Mike Buonaccorso, is a "tech support call for 100 people at once." People had said, "Well, DJs don't really want to learn about technology. DJs don't really care." I believed otherwise, and I continue to believe otherwise...They probably don't want to be geeks on a level that some people are. But to say that they don't want to know, I think, is really selling DJs short. And we said, "No. Listen, they do want to know. Because our phone rings off the hook all year round with these questions and DJs asking, "How can I improve my show? How can I better utilize technology that I have? How can I offer more to my clients? How can I do more with less?" Every business needs to be focused on that in times like these.

So we decided to put together the Pro Academy sessions, to bring that education to the DJs in a brand-neutral setting. It's not an infomercial. Just the facts, ma'am, like Joe Friday says...all in a practical, digestible format, that al-



Ben discusses LED on the Pro Academy Series DVD

lows DJs to take it out in the real world and hopefully have a lot of success with it.

Ryan : Obviously you're still working on the material for the next show. There's some stuff that you'll bring back because DJs are always asking for it. But is there anything that you definitely want to add or change?

Ben : It's really all over the map...Lighting's a big thing right now. It's a tremendous profit center for DJs. So that's one of the things that will probably be included for sure. DMX control is still something DJs are asking to learn more about.

And technology's a moving target. So we're going to take a look at where we think the industry's going and where we could have the most impact for the DJs—give them the most meat that's going to turn into dollars for them. That's some of what they'll probably be looking at.

Ryan : We see you running ragged at the show, trying to take time to talk to every DJ with questions.

Ben : Hopefully we're not hard to find. Come see us in our demo room. Our staff is eager to help. I know that many of us have conversations outside the demo room. The staff really works their butts off. We work 19, 20 hours a day pretty much every day of the whole week. Obviously, the ratio is about 1500 DJs to about 20 of us. So it's easy for us to get really overwhelmed. But we really try to rise to the occasion and make sure that we can address those questions and spend as much one-on-one time as we can.

Ryan : How can people contact you, for Pro Academy-related stuff or just in general?

Ben : The Web address is www.nlfxpro.com. Our e-mails are just our first name at that domain. For example, my e-mail is Ben@nlfxpro.com. No smoke and mirrors; no fancy secretaries screening the e-mail. That is my personal e-mail. It goes right to my computers and my Blackberry. And I think as the president of the company, that's the kind of president I want to be, which is approachable...phone number is toll-free, (888) 660-6696. Because we're not a call center—we are a group of professionals with engineering backgrounds and a customer orientation, so we work more regular business hours...we know that may be an inconvenience to some of our customers, but hopefully it's indicative, again, of the fact that the people working here are not just folks at a call center, but they're professionals. **MB**

Great Northern Technology Source

VISITING A WELLSPRING OF DJ GEAR AT NLFX PROFESSIONAL

BY JAKE FELDMAN •

Those who have been to Mobile Beat's Las Vegas shows or its various web properties (www.mobilebeat.com and its family of sites) know the name of NLFX Professional quite well.

For those not in the know, the Bemidji, Minnesota-based supplier (formerly known as NorthernLightFX) of everything lighting, audio, video, and beyond is a real asset to the national DJ Industry.

The invitation to visit the NLFX Pro world headquarters was always open, and this past June, Ryan Burger (Publisher of Mobile Beat) and I finally took up the gracious offer to see, up-close and personal, a genuine family-

run operation serving the mobile DJ industry—and doing it quite well.

The trip was not all business, however, as the sights and sounds of Northern Minnesota during summer were ripe for the picking. There was dining, go-carting, mini-putting, and even an impromptu amateur wrestling match (among two out-of-shape individuals who shall remain nameless). It was a great way to get to know those who serve our industry better, the trip was a welcome break from preparations for the Mobile Beat Summer Tour.

CONDUCTING AN OPERATION

Nestled in the business area of Bemidji, and next door to a formidable leader in the fishing lure industry, NLFX Pro's headquarters serve not only as a storefront for local DJs to buy and rent gear for their upcoming events, but as the nerve center for a business that includes not only retail but also installations, system design, consulting, and service.

Of course, an outstanding operation would be nothing without the people involved. At the heart of the operation is Ben Stowe, who, as the founder of the organization, has led the company since its inception. Recently, the company completed its new warehousing facilities that allow NLFX Professional to stock more essential products, such as cables, bulbs, and popular lighting fixtures. They have reduced overhead by drop-shipping the more unique and lower-volume items directly from manufacturers, which is only possible due to the excellent retailer/manufacturer relationships NLFX has built. Those who call the company HQ may have also talked with Ben's wife Cheyenne, who helms the accounting department.

Attendees at MBLV may also know Kat Carrlson, NLFX's marketing director, who also serves as DJ equipment sales expert. From light bulbs to moving heads to huge woofers and tweeters, Kat is your go-to gear aficionado for all of your new toys.

NORTHERN EXPOSURE

A frontrunner in the DJ arena, NLFX has also set its sites on conquering the system design and installation markets, serving sports arenas, churches, schools, and community centers. Locally, Ben and his crew are in the final stages of installing the sound, lighting, and video systems for the Bemidji Events Center (the new home of the region's beloved Bemidji State Beavers hockey team), and the Bemidji Bowl, one of the most impressive bowling centers this writer has ever seen.

Looking ahead, NLFX has more exciting things on the horizon, as the business continues to grow. Progressing from its beginnings in a small shop on Main Street shop to occupying a large showroom, office, and warehouse/shipping facility, NLFX has clearly made its mark in the industry. The company serves as a shining example of how quality products, customer service, and great leadership can make a great business. **MB**

www.nlfxpro.com

Building Your Company Team

CONTINUED FROM PAGE 16

advisor at this point, and should not take the risk of turning that over to another person or firm prematurely.

HERE'S THE POINT...

Many entertainers (including musicians, actors, writers, comedians, etc.) have the same frustration as do mobile entertainers and DJs. They want to focus on the creative and performance aspects of their jobs and have someone else handle the business. The challenge for all is building enough of a revenue stream before building the broader team.

Systematic implementation of the Action Tips is important: 1) set long-term goals and complete your business plan, 2) resist the temptation to turn everything over to one person or firm prematurely, and 3) hire the business manager first.

Next issue we'll talk about this month's Action Tip #1: completing your business plan when you are too busy to do it. In the meantime, best wishes for continued success in mobile entertainment! **MB**

"Showing" Off New Lighting

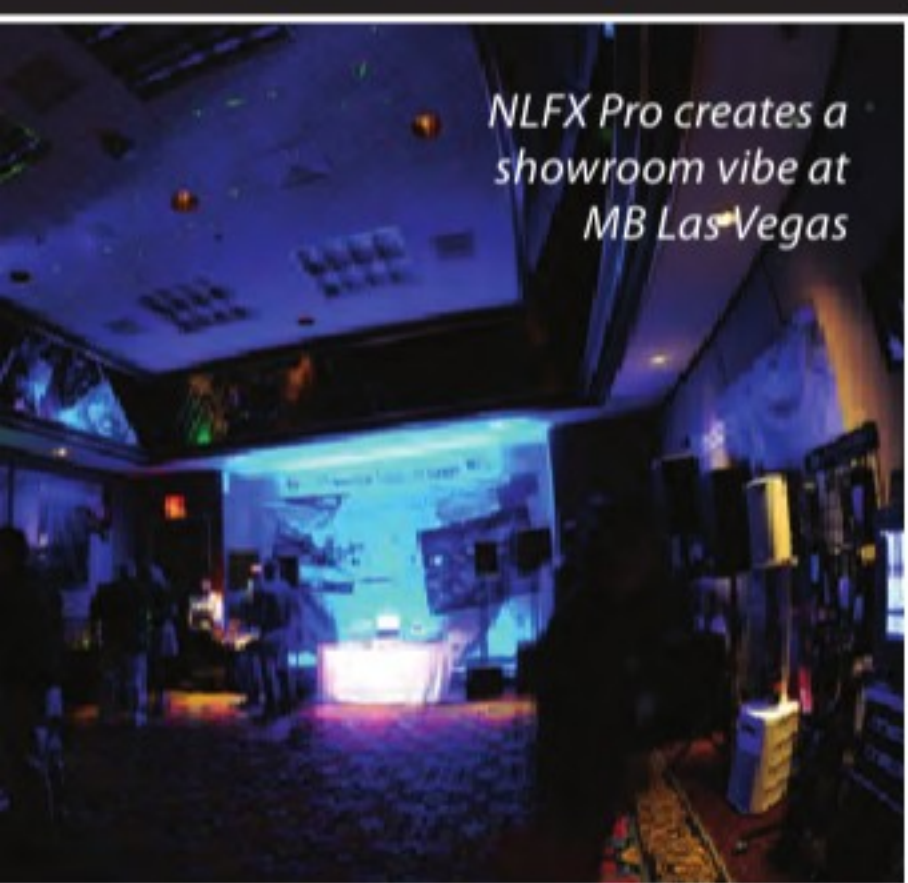
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the brand new WELL System. The name stands for Wireless Event LED Luminaire. This system comes fully cased up with six lights containing 12 3w tri-color LEDs, controlled by WDMX and powered by a self-contained 12v battery that provides up to 12 hours of operation.

Other gems included: Colorado Sound and Light's (www.csnl.com) host of new uplighting products, including the CSL 36-1 wireless, battery-charged system; and Froggy's Fog's (www.froggysfog.com) LDI debut of their designer fog and haze juices. While a bit more expensive than normal fog juice, they promise better results and are mixed for specific applications, such as their Techno Fog for mobile DJs and Beamsplitter for high-end clubs.

With LDI behind us, it's onward to the big NAMM trade show in January, with its primary focus on audio, both analog and digital, and another ample helping of lighting and video rollouts. Look for NAMM coverage in an early 2011 issue of Mobile Beat. **MB**

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NLFX Pro creates a showroom vibe at MB Las Vegas

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The time for systems of selling has passed.

The time for sales manipulation has passed.

The time for "finding the pain" has passed

The time for "closing the sale" has way passed.

Wonder if you're using yesterday's approaches to complete today's sales. Many, if not most, salespeople (not you of course) walk into a sale with product knowledge, a few questions, a sales pitch, and hope. This is a strategy that will result in "How much is it?" Bad strategy.

It's time for you to create an approach that works and WOWs - an approach based on value and differentiation, an approach that's personalized and customized.

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I have an approach that's different from yours. It's an approach that has evolved from years of selling and years of practice. And I am current. Internet current. Google ranking current. Website current. Social media current. And technology current.

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- I have done my homework about their company.
- I have done my homework on the person I'm meeting with.
- I'm prepared with questions of engagement about them.
- I'm prepared with ideas in their favor.



- I'm more relaxed than formal.
- I'm confident, not cocky.
- I'm more friendly than professional.
- My business card rocks. People comment when they get it.
- I give signed books, not brochures.
- I don't start until I have established rapport AND found common ground.
- I ask more and talk less.
- I walk into the sales call with ideas, and questions, not a pitch.
- I look for their pleasure, not their pain.
- I don't talk about what "we do." I talk about how they win.
- I ask for and get their Santa Claus list (what they're hoping to achieve).
- I discover my customer's reasons and motives for buying.
- I answer with questions, not just statements.
- I dare to inject humor. Often. Not jokes, humor.
- I don't make presentations from my laptop - if I use slides it's from a projector.
- I'm prepared with slides if the meeting gets that far.
- If I use slides, they're fun, they're customized for the prospect, and they're not canned.
- I make my own slides.
- I often clarify a statement with a question before I answer.
- I discuss money openly (it's my favorite part).
- I listen with the intent to understand, and then respond.
- I take notes to make certain I remember what was said and what was promised, and to show respect.
- I use testimonials to prove points and create a buying atmosphere.
- I am more patient than anxious. I wait for them to ask, then tell.
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BY JEFFREY H. GITOMER •

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